



The
CORONA
SONG BOOK



WILLIAM C. HOFF



GINN AND COMPANY

THE CORONA SONG BOOK

*A CHOICE COLLECTION OF CHORUSES
DESIGNED FOR THE USE OF HIGH
SCHOOLS, GRAMMAR SCHOOLS,
ACADEMIES, AND SEMINARIES*

COMPRISING PART SONGS AND CHORUSES, ORATORIO
SELECTIONS, SELECTED HYMNS AND TUNES,
NATIONAL AND PATRIOTIC SONGS

SELECTED, COMPILED, AND ARRANGED BY

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GINN & COMPANY

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PREFACE

THE CORONA SONG BOOK is intended for use in High and Grammar Schools. The three-part selections are so arranged that they may be rendered in two parts, with the exception of a few numbers, thus making the book available for use in lower grammar grades. To meet the needs of upper grammar grades the selections should be sung in three parts, Soprano, Alto, and Bass. The entire collection is well adapted for High Schools, affording great variety. It consists of a number of two-part songs and three-part songs for Soprano, Alto, and Bass. The three-part songs have in nearly every case an *ad libitum* tenor part, which makes them available for four-part work.

In the preparation of the CORONA SONG BOOK the compiler has had in mind the needs of classes and choruses where vocal music is for recreation rather than for systematic and progressive drill in reading music. It may be used with satisfaction and profit by schools and choruses where any system of instruction in elementary music is followed, or where no such instruction is regularly given.

The hymns and tunes have been carefully selected for devotional exercises in schools. The words are strictly undenominational in character. The intention has been to give strong and characteristic hymns and melodies rather than those that are to be found in almost every book. The patriotic songs, so much needed in a school song-book, are the works of the best composers of patriotic music. The part songs and choruses have been taken from a large number of compositions well suited for the purposes intended, and will be found a most attractive collection.

In considering the arrangement of voice parts in this book, the fact should be kept in mind that all selections marked "May be sung in two parts, Soprano and Alto," are specially arranged to permit of such use. Had it been the author's intention that the songs so arranged be sung always in three or four parts, he would in many cases have harmonized them somewhat differently.

Acknowledgment is due Mr. Stanley R. Avery for valuable assistance rendered in the preparation of this work.

WILLIAM C. HOFF

August 1, 1903

THE CORONA SONG BOOK

SONGS AND CHORUSES

No. 1

GREETING

Tr. from EICHENDORFF

MENDELSSOHN

Teneramente, non lento

SOPRANO

ALTO

Teneramente, non lento

$\text{♩} = 72$

p

p

cres.

cres.

cres.

sf

f

sf

f

sf

GREETING

The musical score is written for voice and piano. It consists of several systems of staves. The vocal parts are in treble clef, and the piano accompaniment is in bass and treble clefs. The key signature has two flats (B-flat and E-flat), and the time signature is 4/4. The score includes various musical notations such as dynamics (f, dim., p, sf, cres.), articulation (accents), and phrasing slurs. The lyrics are written below the vocal staves.

f greet - ing thee ev - 'ry-where, *dim.* thee . . greet-ing ev - 'ry-where.
f where, ev - 'ry - where, *dim.* thee . . greet-ing ev - 'ry - where.

I from the gar - den gath - er Sweet flow - ers bright and fine, And
 I from the gar - den gath - er Sweet flow - ers bright and fine, And

cres. in - to garlands wind them, *cres.* With pleas - ant tho'ts I bind them, *f* And greet-ings in-ter - *sf*
cres. in - to garlands wind them, *cres.* With pleas - ant tho'ts I bind them, *f* And

sf twine, . . and greet - ings in - ter-twine, thou - sand greetings in - ter - twine.
sf greet-ings in - ter-twine, *p* in - ter - twine, thou - sand greetings in - ter - twine.

GREETING

The musical score is written for a vocal soloist and piano accompaniment. It consists of 12 staves. The first two staves are vocal lines with lyrics. The next two staves are piano accompaniment. The following two staves are vocal lines with lyrics. The next two staves are piano accompaniment. The final four staves are vocal lines with lyrics. The score includes various musical notations such as notes, rests, and dynamic markings.

pp
To thee I dare not give them, E'en that might give thee

pp
To thee I dare not give them, E'en that might give thee

pp
pain, They soon a - gain must per - ish, The

cres.
pain, They soon a - gain must per - ish, The

cres.
love I may not cher - ish Must yet in the heart re - main, . . . Must yet in the heart re -

f sf
love I may not cher - ish Must yet in the heart re - main, re -

dim.
main, must in the heart re - main, must in . . the heart re - main.

dim.
main, must in the heart re - main, must in the heart re - main.

dim.
main, must in the heart re - main, must in the heart re - main.

S. DUNN

H. LITTLE

SOPRANO *Con Spirito f*

1. Joy-ous let us ev - er be, Free and bound-ing as the
 2. Joy-ous let us ev - er rise, Bright and sun - ny as the

ALTO

1. Joy-ous let us ev - er be, Free and bound-ing as the
 2. Joy-ous let us ev - er rise, Bright and sun - ny as the

*Con spirito**f* = 96 *Marcato*

sea; Like its free and hap - py tide, Cares and sor - rows o - ver -
 skies; Free from ev - 'ry cloud of fear, Sing we mer - ri - ly and

sea; Roll - ing on thro' life's dark tide, Cares and sor - rows side by
 skies; Free from ev - 'ry cloud of fear, Sing we mer - ri - ly and

ride, Cares and sor - rows o - ver - ride; May they from us
 clear, Sing we mer - ri - ly and clear, Danc - ing, 'mid the

side, Cares and sor - rows o - ver - ride; May they from us
 clear, Sing we mer - ri - ly and clear, Danc - ing, 'mid the

EVER JOYOUS

ev - er fly, Like a con-quired en - e - my, And our life be calm and bright
sum - mer rain, Let us shout the glad re - frain; Joy - ous let us ev - er be,

8va.....

cres. *rall.*
As a star - ry sum - mer night, And our life be calm and bright As a star - ry sum - mer
Free and bounding as the sea, Joy - ous let us ev - er be, Free and bounding as the

cres. *rall.*
As a star - ry sum - mer night, And our life be calm and bright As a star - ry sum - mer
Free and bounding as the sea, Joy - ous let us ev - er be, Free and bounding as the

8va.....

I *D.C. 2*
night. Joy - ous sea.

night. Joy - ous sea.

I *2*

No. 3

BRIGHT SUMMER

LEIGH HUNT

CHARLES VINCENT, Mus. Doc.

Allegretto ♩ = 126

p
Legato

SOPRANO *mf*

1. Bright sum - mer comes a - long . . the sky, And
2. When noon a - verts his ra - diant face, And

ALTO *mf*

1. Bright sum - mer comes a - long . . the sky, And
2. When noon a - verts his ra - diant face, And

mf

paints the glow - ing year ; Wher - e'er we turn the
shuts his pierc - ing eye ; And eve with mod - est

paints the glow - ing year ; Wher - e'er we turn the
shuts his pierc - ing eye ; And eve with mod - est

p

rap - tur'd eye Her splen - did tints ap - pear When
meas - ured grace Steps up the west - ern sky ; Thus

rap - tur'd eye Her splen - did tints ap - pear
meas - ured grace Steps up the west - ern sky ;

BRIGHT SUMMER

morn, with ro - sy . . fin - gers fair, When
when so fit to . . lift . . the song, To

p
Her gold - en jour - ney takes ; . . . When
To gra - ti - tude and heav'n, . . . To

fresh - 'ning zeph - yrs fan the air, the . . air, . . .
whom her pur - ple charms be - long, By . . whom, . . .

fresh - 'ning zeph - yrs fan the air, And an - i - ma - tion
whom her pur - ple charms be - long, By whom those charms are

. And an - i - ma - tion wakes.
. By whom those charms are giv'n?

wakes, And an - i - ma - tion wakes.
giv'n? By whom those charms are giv'n?

p

D.S. 2

FINE.

COME TO THE WOODLANDS

Words and Music by SINCLAIR DUNN

Andantino

$\text{♩} = 160$

SOPRANO

1. Come to the wood - lands, come, come a - way,
 2. Come to the wood - lands, wel - com - ing Spring,

ALTO

1. Come to the wood - lands, come, come a - way, . .
 2. Come to the wood - lands, wel - com - ing Spring, .

Na-ture is smil - ing, love - ly and gay; Hark to the song - birds,
 Down in the val - leys ech - oes shall ring, Mock - ing the wild birds,

Na-ture is smil - ing, love - ly and gay; Hark to the song -
 Down in the val - leys ech - oes shall ring, Mock - ing the wild

blithe - ly they sing, Joy - ous - ly war - bling prais - es to Spring.
 join - ing their lay, Dance in the sun - beams, come, come a - way.

birds, blithe - ly they sing, Joy - ous - ly war - bling prais - es to Spring.
 birds, join - ing their lay, Dance in the sun - beams, come, come a - way.

COME TO THE WOODLANDS.

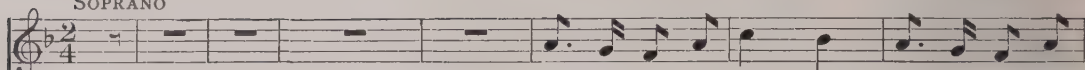
First system of the musical score. It features two vocal staves and a piano accompaniment. The vocal parts have the lyrics: "Tra la la, la, la, joy-ous-ly roam O-ver the mead-ows,". The piano part includes a dynamic marking of *sf* (sforzando) and a key signature of one sharp (F#).

Second system of the musical score. The vocal parts continue with the lyrics: "far from our home, Till evening's sha-dows tell us that night". The piano accompaniment continues with a similar rhythmic pattern.

Third system of the musical score. The vocal parts have the lyrics: "Brings sweet re-pose and fresh'ning de-light, fresh'ning de-light." The piano part includes dynamic markings of *rit.* (ritardando), *I*, *D.S. al 8*, and *rit.*. The system concludes with a double bar line.

SONG

Words and Music by SINCLAIR DUNN

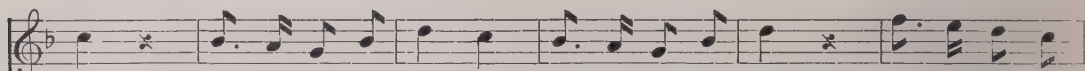
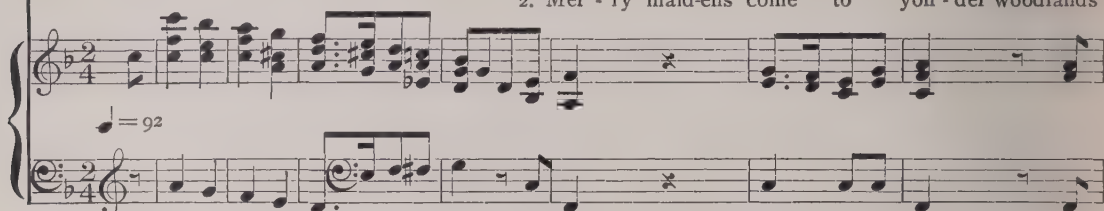
Allegretto
SOPRANO

1. Mer - ry maid-ens dance, and mer - ry maid-ens
2. Mer - ry maid-ens come to yon - der woodlands

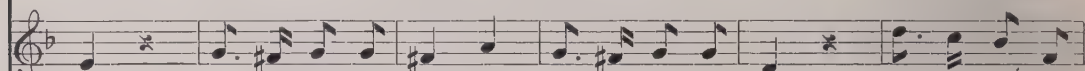
ALTO



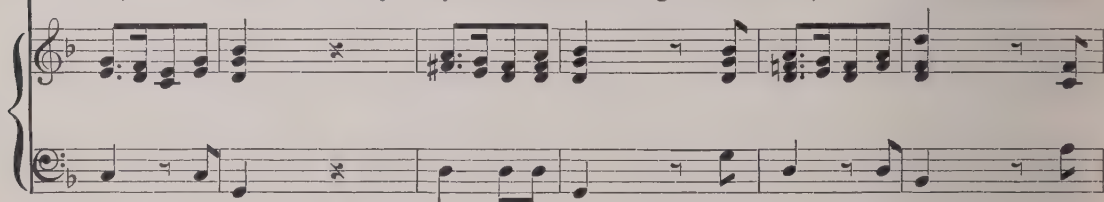
1. Mer - ry maid-ens dance, and mer - ry maid-ens
2. Mer - ry maid-ens come to yon - der woodlands



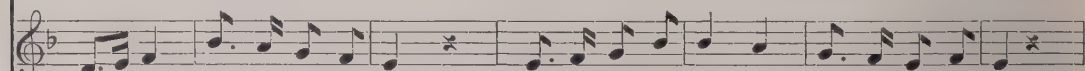
sing, Run-ning round a - bout their mys - tic fai - ry ring, Danc - ing in the
free, Where the live - ly fay's dance 'neath the greenwood tree; See them 'neath the



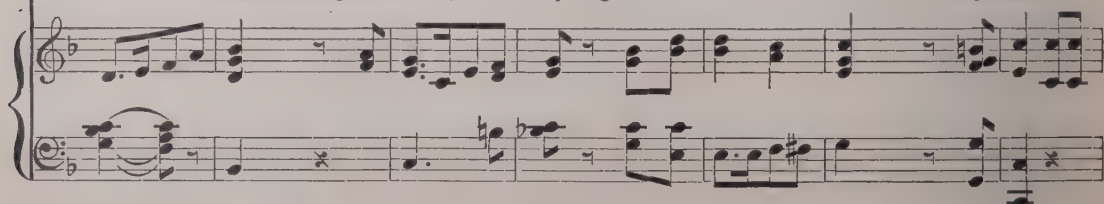
sing, Run-ning round a - bout their mys - tic fai - ry ring, Danc - ing in the
free, Where the live - ly fay's dance 'neath the greenwood tree; See them 'neath the



sun - shine, play - ing 'mid the show'r, Jump-ing o'er the brook-let, hid - ing in the bow'r.
moon-beams dance a-mong the flow'rs, Play-ing in the sha - dows round the i - vy bow'rs.



sun - shine, play-ing 'mid the show'r, Jump-ing o'er the brook-let, hid - ing in the bow'r.
moon-beams dance among the flow'rs, Play-ing in the sha - dows round the i - vy bow'rs.



MERRY MAIDENS

Lis - ten to their wild glee, mer - ri - ly they play, While all na - ture smiling welcomes in sweet May.

REFRAIN

Mer - ri - ly sing - ing, tra, ... la, la, la, ... Vil - lage bells

ring - ing, tra, ... la, la, la; ... List ... while the ech - oes

rit.

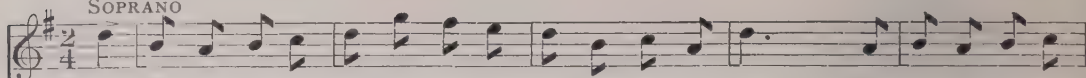
an - swer their call, ... tra, la, la, la, la, la, la, tra, la, la, la...

H. VON FALLERSLEBEN

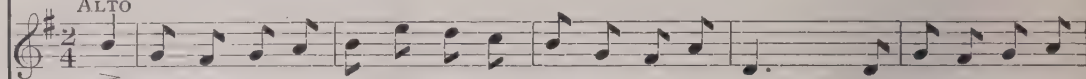
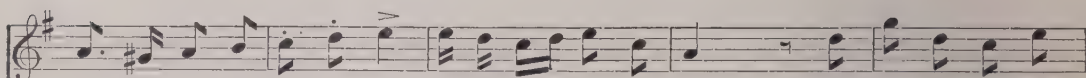
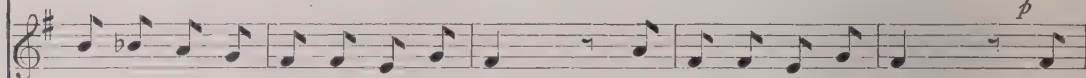
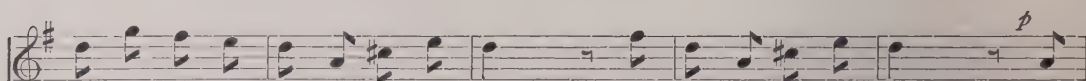
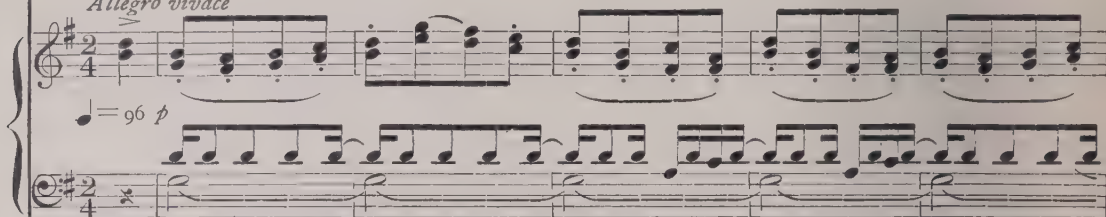
MENDELSSOHN

Allegro vivace

SOPRANO



ALTO

*Allegro vivace*♩ = 96 *p*

THE MAYBELLS AND THE FLOWERS

rit. *a tempo*

heav'n-ly hue, And vio-lets too, a-bound, For-get-me-not of heav'n-ly hue, And

rit. *a tempo*

heav'n-ly hue, And vio-lets too, a-bound, For-get-me-not of heav'n-ly hue, And

rit.

vio-lets too, a-bound, And vio-lets too, a-bound.

rit.

vio-lets too, a-bound, For-get-me-not of heav'n-ly hue, And vio-lets too, a-bound.

p *dim.* *rit.*

a tempo

Young Maybells play a sprightly tune, And all be-gin 'to dance, While o'er them smiles the

a tempo

Young Maybells play a sprightly tune, And all be-gin to dance, While o'er them smiles the

p a tempo

THE MAYBELLS AND THE FLOWERS

gen - tle moon With soft and sil - v'ry glance, with soft and sil - v'ry glance.

gen - tle moon With soft and sil - v'ry glance, with soft and sil - v'ry glance.

Ped. * *Ped.* *

f This Mas - ter Frost of - fend - ed sore, He in the vale ap - peared;

f This Mas - ter Frost of - fend - ed sore, He in the vale ap - peared;

cres.

pp Young May-bells ring the dance no more, Gone are the flow - ers

pp Young May-bells ring the dance no more, Gone are the flow - ers seared,

pp

seared, gone are the flow - ers seared, the flow - ers seared.

gone are the flow - ers seared, the flow - ers seared.

pp *pp* *cres.*

THE MAYBELLS AND THE FLOWERS

But frost has scarcely taken flight, When

But frost has scarcely taken flight, When

well-known sounds we hear; The May-bells with renewed delight Are ring-ing doubly clear, Are

well-known sounds we hear; The May-bells with renewed delight Are ring-ing doubly clear, Are

Ped.

ring - ing doubly clear, Now I no more can stay at home, The May-bells call me

ring - ing doubly clear, Now I no more can stay at home, The May-bells call me

THE MAYBELLS AND THE FLOWERS

too, The flow - ers to the dance all roam, Then why should I not go, The

rit. *a tempo.*
flow - ers to the dance all roam, Then why should I not go, The flow - ers to the

rit. *a tempo.* *p*
then why should I not go, then
dance all roam, to dance all roam, the flow - ers to the dance all roam, then

cres. *cres.*
why should I not go?
why should I not go?

EDWARD OXENFORD
Tempo di polka
SOPRANO

CHARLES VINCENT, Mus. Doc., Oxon

ALTO

Tempo di polka

f = 116

Ped. *

Hey ho! for mer - ry June,

Hey ho! for mer - ry June,

hey ho, hey! All the earth is then a - tune, hey ho, hey! Hey ho! for

hey ho, hey! All the earth is then a - tune, hey ho, hey! Hey ho! for

Ped. * *Ped.* * *Ped.* * *Ped.* *

mp

mer - ry June, hey ho, hey! All the earth is then a - tune, hey ho, hey! The

mer - ry June, hey ho, hey! All the earth is then a - tune, hey ho, hey!

Ped. * *Ped.* * *Ped.* * *Ped.* * *Ped.* *

,

(18)

MERRY JUNE

f Hey ho! for mer-ry June, hey ho, hey! All the earth is then a-tune,

f Hey ho! for mer-ry June, hey ho, hey! All the earth is then a-tune,

f Ped. * Ped. * Ped. * Ped. * Ped. * Ped. *

hey ho, hey, Hey ho! for mer-ry June, hey ho, hey!

hey ho, hey, . . Hey ho! for mer-ry June, hey ho, hey!

Ped. * *Ped.* * *Ped.* * *Ped.* *

All the earth is then a-tune, hey ho, hey!

All the earth is then a-tune, hey ho, hey!

Ped. * *Ped.* * *f* *rit.*

p SOPRANO *a tempo*

Hey ho! for mer-ry June, hey ho, hey!

p *a tempo*

MERRY JUNE

ALTO

hey ho! for mer-ry June, hey ho, hey! All . . the . .

rit.

birds are then a - tune, all the . . birds are . . then a -

rit.

SOPRANO $\text{♩} = 66.$

p

The war - - - blers trill their sweet - - est lays Up -

ALTO *p*

tune, The war - blers trill their sweet - est lays Up -

p $\text{♩} = 66.$

p

on the ver-dant leaf - - y sprays; Soft mu - sic . .

on the ver - dant leaf - - y sprays; Soft mu - sic

MERRY JUNE

cres. *f* *dim.*

fills the sum - mer air, . . And life and love are . .

cres. *f* *dim.*

fills the sum - mer air, And life and love are . .

The piano accompaniment for the first system consists of three staves. The right hand plays a series of eighth-note chords, while the left hand plays a more rhythmic pattern of eighth and sixteenth notes. The music is in G major and 2/4 time.

p *cres.*

ev - 'ry - where, Soft mu - sic fills . . the sum - mer

p *cres.*

ev - 'ry - where, Soft mu - sic fills the sum - mer

The piano accompaniment for the second system continues the melodic and harmonic patterns from the first system, with the right hand playing chords and the left hand providing a steady rhythmic foundation.

f

air, . . And life and love are . . ev - 'ry - where.

f

air, And life and love are . . ev - 'ry - where.

The piano accompaniment for the third system features a more active right hand with sixteenth-note runs, while the left hand remains rhythmic. The music builds towards the end of the system.

SOPRANO

p *cres.*

Hey ho! for mer-ry June, hey . . ho . . hey, hey ho! for

Tempo. *cres.*

The fourth system introduces the soprano vocal line. The vocal part is written on a single staff, and the piano accompaniment continues with a rhythmic pattern. The system concludes with a tempo change to 'Tempo.' and a crescendo marking.

MERRY JUNE

ALTO *mp*

mer - ry June, hey ho, hey! All the birds are

mp

rit.

then a - tune, all the birds are then a - tune.

rit.

a tempo

1ST VOICE *f*

Hey ho! for mer - ry June,

a tempo

2D VOICE *f*

Hey ho! for mer - ry June,

a tempo

$\text{♩} = 116$

f

Ped. * *Ped.* *

hey ho, hey! All the earth is then a - tune, hey ho, hey!

hey ho, hey! All the earth is then a - tune, hey ho, hey! . .

Ped. * *Ped.* * *Ped.* * *Ped.* *

MERRY JUNE

Hey ho! for mer - ry June, hey ho, hey! All the earth is then a - tune,

Hey ho! for mer - ry June, hey ho, hey! All the earth is then a - tune,

fz

Ped. * *Ped.* * *Ped.* * *Ped.* * *Ped.* * *Ped.* *

f

hey ho, hey, hey ho, hey! All the earth is then a -

hey ho, hey, hey ho, hey! All the earth is then a -

f

Ped. * *Ped.* * *Ped.* *

ff *accel.*

tune, hey ho, . . . hey ho, . . . hey ho, hey ho, hey ho, hey

tune, hey ho, hey ho, hey ho, hey ho, hey

ff *accel.*

ho, hey ho, hey ho! . . .

ho, hey ho, hey ho! . . .

Ped. *

Tr. from KLINGEMANN

MENDELSSOHN

Allegro agitato
SOPRANOSoon, ah, too soon, die the sounds of en-joy-ment, *sf*

ALTO

Soon, ah, too soon, die the sounds of en-joy-ment, *sf**Allegro agitato*♩ = 144 *mf*

Spring pass-es fast in-to Win-ter time, Soon, ah, too

Spring pass-es fast in-to Win-ter . . time, Soon, ah, too

soon, in-to sor-row-ful si-lence Change all the out-bursts of *sf*soon, in-to sor-row-ful si-lence Change all the out-bursts of *sf*

AUTUMN SONG

Na - ture's chime.

Soon, sum - mer sounds, . . no more shall we

Na - ture's chime.

hear you,

Soon, far a - way . . the last song - ster will bear you,

Soon, will the last green leaf be gone,

cres.

All will have

Soon,

cres.

All will have

cres.

glad - ly home - wards flown, . all will have glad - ly home - wards

glad - ly home - wards flown, . all will have glad - ly home - wards

AUTUMN SONG

flown, Soon, will the last . . . green leaf . be . gone.

flown, All will have

Soon, ah, too soon, die the sounds of en-
glad - ly home - wards flown, Soon, ah, too soon, die the sounds of en-

joy - ment, Sor - rows ap-pear with sad Win - ter's rime, Were ye a
joy - ment, Sor - rows ap-pear with sad Win - ter's rime.

dream, ye thoughts of af - fec - tion,
Sweet as the Spring that quick - ly

mf *p*

AUTUMN SONG

Sweet as the Spring that quick - ly flies,

flies, One thing re -

cres. One thing re - mains . . un - chang'd, un - shak - en,

cres. mains . un - chang'd, un - shak - en, *cres.* re - mains . un - chang'd, un -

p *cres.* *cres. sempre*

cres. *e* *riten.* *f* *a tempo*

That is, the long - ing that nev - er dies.

cres. *e* *riten.* *f*

shak - en, That is, the long - ing that nev - er dies. Soon, ah, too

a tempo

e *riten.* *p*

cres.

Soon, ah, too soon, die the sounds of en -

soon, die the sounds of en - joy - ment,

cres.

AUTUMN SONG

joy - ment, Soon, ah, too soon, in - to sor - row - ful si - lence Change all the

Soon, ah, too soon, in - to sor - row - ful si - lence Change all the

out - bursts of Na - ture's chime, change all the out - bursts of Na - ture's .

out - bursts of Na - ture's chime, change all the out - bursts of Na - ture's .

sf

chime. Ah, soon, too soon, ah, . soon, too .

chime. Ah, . soon, too soon, ah, . . soon, too .

The image shows a page from a musical score for the song "The Rose Tree." It includes vocal parts for a Soprano and an Alto, and a piano accompaniment. The key signature is D major (two sharps) and the time signature is 4/4. The lyrics are: "soon, ah, soon, too soon." The piano part features a prominent melody in the right hand and a supporting bass line in the left hand, with various musical notations such as slurs, ties, and dynamic markings like *p* (piano).

VICTOR BEDE
Tempo di Polka
 SOPRANO

CHARLES VINCENT, Mus. Doc., Oxon

mf

I love the win - ter best of

ALTO

mf

I love the win - ter best of

Tempo di Polka

$\text{♩} = 112$ *f*

mf

Ped. * *Ped.* *

f

all the year, The time when old friends meet, oh! time so dear, I

f

all the year, The time when old friends meet, oh! time so dear, I

Ped. * *Ped.* *

love the win - ter best of all the year, The hap - py, mer - ry,

love the win - ter best of all the year, The hap - py, mer - ry,

f

Ped. * *Ped.* * *Ped.* *

JOLLY WINTER

mp

joy - ous time of wel - come cheer. 'Tis the time of the dance, 'tis the

mp

joy - ous time of wel - come cheer. the time, . . . the time for

mp

Ped. *

cres.

time of the song, The time to bring the yule-tide log a - long; . . .

cres.

dance and song, . . . 'Tis the time to bring the yule-tide log a -

cres.

Ped. * *Ped.* * *Ped.* * *Ped.* *

mf

.. The time of the ice, the time of the snow, The

mf

long; The time of the ice, the time of the snow, The

mf

JOLLY WINTER

time when the hearth has its bright rud - dy glow. 'Tis the glow. I

time when the hearth has its bright rud - dy glow. glow. I

mf love the win - ter best of all the year, The time when old friends meet, oh!

mf love the win - ter best of all the year, The time when old friends meet, oh!

*Ped. * Ped. * Ped. * Ped. **

time so dear, I love the win - ter best of all the year, The

time so dear, I love the win - ter best of all the year, The

hap - py, mer - ry joy - ous time of wel - come cheer.

hap - py, mer - ry joy - ous time of wel - come cheer.

JOLLY WINTER

SOPRANO *mp*

Oh! hap-py Christ - mas, the hol - i - day time, The

ALTO *mf*

time of good wish - es, good feel - ing and glee; Bright red ber-ries on the

green hol - ly bough, The time for all sad - ness and sor - row to

SOPRANO *mp*

Skat - - - - ing on the fro - - zen lake,

ALTO

flee. . Skat - ing on the fro - zen lake,

JOLLY WINTER

Swift - - - ly glid - ing with the wind, Laugh-ing, *f*

Swift - ly glid - ing with the wind,

shout - ing, oh! what fun, Leav - ing all our

f Laugh - ing, shout - ing, oh, what fun, what

cares be - hind, Leav-ing all our cares be - hind.

fun, . . . Leav-ing all our cares be - hind.

8va *loco.*

JOLLY WINTER

SOPRANO

mp

Oh! hap - py Christ - mas, the hol - i - day time, The time of good wish - es, good

mp

, ALTO

mf

feel - ing and glee; Bright red ber - ries on the green hol - ly bough, The

mf

time for all sad - ness and sor - row to flee.

f

f
SOPRANO

I love the win - ter best of all the year, The time when old friends meet, oh!

f
ALTO.

I love the win - ter best of all the year, The time when old friends meet, oh!

Ped.

*

Ped.

*

Ped.

*

JOLLY WINTER

time so dear, I love the win - ter best of all the year, The hap - py, mer - ry, joy - ous time of

time so dear, I love the win - ter best of all the year, The hap - py, mer - ry, joy - ous time of

ff

Ped. * *Ped.* * *Ped.* *

wel - come cheer, The hap - py, mer - ry, joy - ous time of wel - come cheer, Oh! I love the

wel - come cheer, The hap - py, mer - ry, joy - ous time of wel - come cheer, Oh! I love the

win - ter best!

win - ter best!

Tr. from GOETHE

RUBINSTEIN

Moderato
SOPRANO

ALTO

Peace in dark-ness cov-ers moun-tain peak and hill;

$\text{♩} = 60$ *Ped.* * *p*

cres.

Not a tree is stir-ring, all the birds are still, Ev-'ry leaf is stead-y, rest holds land and sea,

Peace in dark-ness cov-ers

Wand'rer, wait, alread-y rest's at hand for thee. Peace in darkness covers

dim. *p*

moun-tain peak and hill, Not a tree is stir-ring,

mountain peak and hill, Not a tree is stir-ring,

WANDERER'S NIGHT SONG

all the birds are still. Ev - 'ry leaf is

all the birds are still. Ev - 'ry

stead - y, rest holds land and sea, Wan - d'rer, wait, al -

leaf is stead - y, rest holds land and sea, Wan - d'rer, wait, al -

read - - y rest's at hand for thee, Wan - d'rer, wait, al -

read - - y rest's at hand for thee, Wan - d'rer, wait, al -

read - - - - y rest's at hand for thee.

read - - y rest's at hand for thee.

OXENFORD
Allegretto

KINROSS

Piano introduction in G major, 2/4 time. The right hand features a melody with triplets and eighth notes. The left hand provides a harmonic accompaniment. The tempo is marked *Allegretto* and the time signature is 2/4. A tempo change to *leggiere* is indicated later in the piece.

Continuation of the piano introduction, featuring a triplet in the right hand and a *pp* (pianissimo) dynamic marking.

SOPRANO

Hark! hark! Hark! the mer-ry song-sters Trill forth on ev-'ry tree, And
mong the scent-ed flow-'rets, Be-side the murm'ring stream, Ye

ALTO

Hark! hark! Hark! the mer-ry song-sters Trill forth on ev-'ry tree, And
mong the scent-ed flow'rets, Be-side the murm'ring stream, Ye

Piano accompaniment for the vocal entries, featuring a triplet in the right hand and a *mf* (mezzo-forte) dynamic marking.

make the for-est depths resound With dulcet mel-o-dy! The cuc-koo lends his mu-sic,
sit and sing your round-e-lays Like songsters in a dream! En-tranc'd we wait and lis-ten,

make the for-est depths resound With dulcet mel-o-dy! The cuc-koo lends his mu-sic,
sit and sing your roun-de-lays Like songsters in a dream! En-tranc'd we wait and lis-ten,

Piano accompaniment for the chorus, featuring a triplet in the right hand and a *mf* (mezzo-forte) dynamic marking.

* Small notes for 2d verse

HARK! THE MERRY SONGSTERS

The ma - vis sweet - ly sings, Whilst far o'er -
To ev - 'ry blithe - some thrill, And when your

delicto *cres.*

cres. *rall.*
head the lark's blithe note In joy - - ous rap - ture rings! . . .
mel - o - dy is o'er We wait and lis - ten still! . . .

cres. *rall.*
head the lark's blithe note In joy - - ous rap - ture rings! . . .
mel - o - dy is o'er We wait and lis - ten still! . . .

cres. *Ped.*

Con anima
O mer - ry, mer - ry, mer - ry song-sters, Of each we love the

Con anima.

HARK! THE MERRY SONGSTERS

voice, It fills us all with hap - py cheer, And makes our hearts re - joice, and

voice, It fills us all with hap - py cheer, And makes our hearts re - joice, and

I rall.
makes our hearts re - joice, and makes our hearts re - joice!

rall.
makes our hearts re - joice, and makes our hearts re - joice!

leggiero

A - makes our hearts rejoice!

pD.S. 2 rall.
A - makes our hearts rejoice!

pD.S. 2 rall. a tempo
A - makes our hearts rejoice!

pp rall. a tempo

Ped.

VICTOR BEDE

CHARLES VINCENT, Mus. Doc.

♩: *Allegro moderato*
SOPRANO*f*

Bright - ly shines the sun . . . On our hol - i -

ALTO

On our hol - i - day,

♩: *Allegro moderato**f* = 144

day, All is bright and glad, . . . Sing, for our life is

on our hol - i - day, All is bright and glad, Our life is

ff

May, Sing with glad-ness, sing, . . . Join our hap - py

May, Sing with glad - ness, sing,

ff

throng, . . . Sing with us to - day, . . . Swell our joy - ous

Join our hap - py throng, Sing with us, and swell our joy - ous

A HOLIDAY

** 1st time CODA. 2d time ff accel.*

song, swell our joy - ous song. song, our hap - py, joy - ous song, For

** ff accel.*

song, swell our joy - ous song. song, our hap - py, joy - ous song, For

1st time CODA. 2d time ff accel.

'tis our hol - i - - day. FINE.

'tis our hol - i - - day. FINE.

p In the morn-ing o'er the wa - ters In a boat we'll gen - tly glide,

p

When the sun is high a - bove, From the noon-tide rays . . . we'll

* The asterisk (*) indicates where the breath may be taken.

A HOLIDAY

hide.

In the eve - ning to sweet mu - sic We will dance up - on the green;

O were e'er such hap - py mor - tals ev - er seen, ev - er seen.

In the eve - ning to sweet mu - sic We will dance up - on the green;

In the eve - ning we will dance;

f O were e'er such hap - py mor - tals ev - er seen, ev - er seen. *D.C.*

f O were e'er such hap - py mor - tals ev - er seen, ev - er seen. *D.C.*

EDWARD OXENFORD

Arranged from OLIVER KING

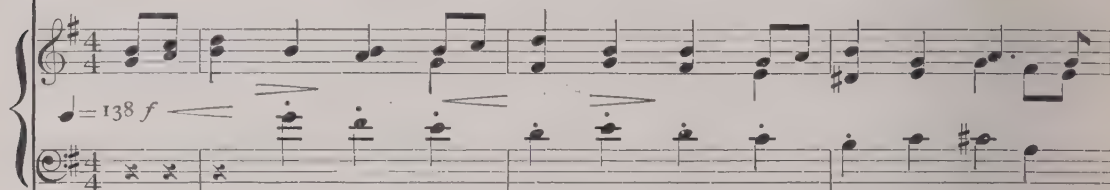
*Allegretto**f* SOPRANO

1. The crick - et sings up - on the hearth, The fag - got - fire is
 2. The crick - et knows his way a - bout, And ea - sy 'tis to

ALTO



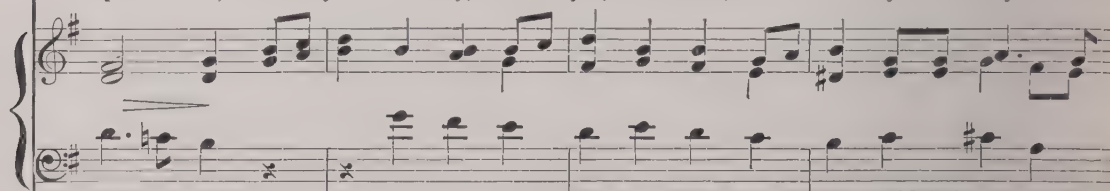
1. The crick - et sings up - on the hearth, The fag - got fire is
 2. The crick - et knows his way a - bout, And ea - sy 'tis to



blaz - ing, Of all the songs up - on the earth Oh! his is the most a -
 prove it; 'Tis just close by, Ah! yes, no doubt, But on - ly try to



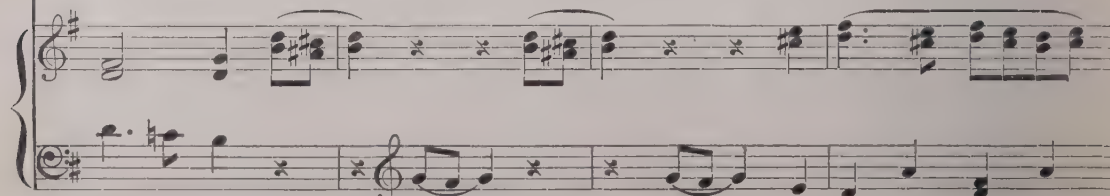
blaz - ing, Of all the songs up - on the earth Oh! his is the most a -
 prove it; 'Tis just close by, Ah! yes, no doubt, But on - ly try to



maz - ing! Un - seen, un - seen, un - seen, al - tho' so
 move it! He laughs to scorn, he laughs to scorn each



maz - ing! Un - seen, un - seen, un - seen, un - seen, un - seen, al - tho' so
 move it! He laughs, he laughs to scorn, to scorn, he laughs to scorn each



May be performed either with or without accompaniment.

THE CRICKET

near at hand, We hear him shrill - ly call - ing; It seems,
 ef - fort vain, It makes him all the proud - er; And should

near at hand, We hear him shrill - ly call - ing; It seems, it seems, it
 ef - fort vain, It makes him all the proud - er; And should, and should, and

it seems, it seems as though he took his stand Where
 you "hush," and should you "hush" his fes - tive strain, He

seems, it seems, it seems as though he took his stand Where
 should you "hush," and should you "hush" his fes - tive strain, He

ash - es grey are fall - ing! "Chirp!" "chirp!" "chirp!" His
 on - ly sings the loud - er! "Chirp!" "chirp!" "chirp!" His

ash - es grey are fall - ing!
 on - ly sings the loud - er!

THE CRICKET

mu - sic ev - er flows: But where is he, if he it be? .

"Chirp," "chirp," "chirp," his mu - sic flows: But where is he, if he it be? .

This system contains the first two staves of music. The first staff is a vocal line in G major, starting with a half note G4, followed by quarter notes A4, B4, and C5, then a half note B4, and finally a quarter note A4. The second staff continues the vocal line with quarter notes G4, F4, E4, D4, C4, B3, A3, and G3. The piano accompaniment consists of two staves. The right hand plays a series of chords: G4-B4, A4-B4, B4-C5, and C5-B4. The left hand plays a bass line with quarter notes G3, F3, E3, D3, C3, B2, A2, and G2.

where is he, if he it . . be? Ah! no one, no one,

where is he, if he it . . be? Ah! no one, no one,

This system contains the next two staves of music. The vocal line continues with quarter notes G3, F3, E3, D3, C3, B2, A2, and G2. The piano accompaniment continues with the same chords and bass line as the first system.

no one ev - er knows! no one knows! "chirp!" "chirp!"

no one ev - er knows! no one knows! "chirp!" "chirp!"

This system contains the final two staves of music. The vocal line continues with quarter notes G3, F3, E3, D3, C3, B2, A2, and G2. The piano accompaniment continues with the same chords and bass line as the first system.

No. 14

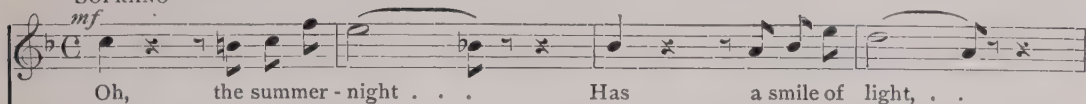
THE NIGHTS

BARRY CORNWALL

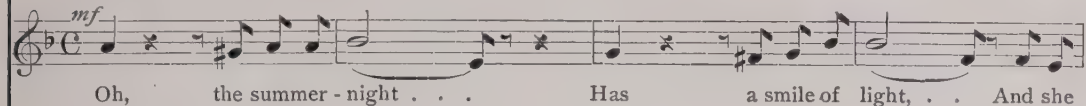
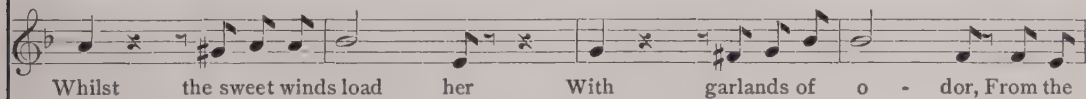
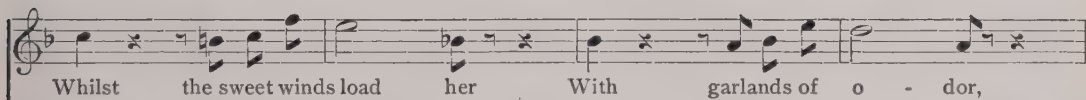
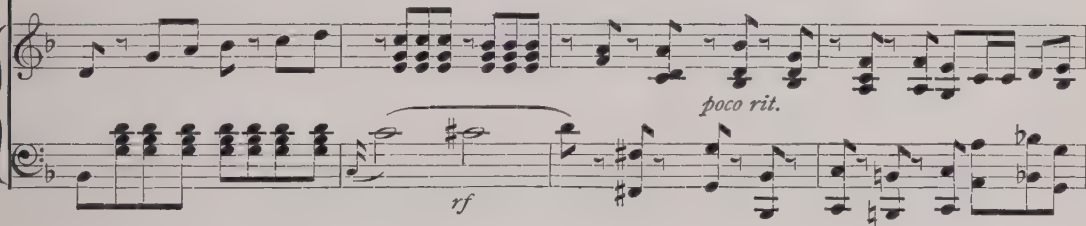
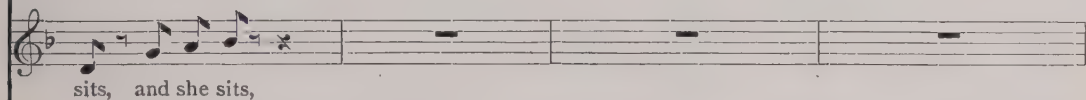
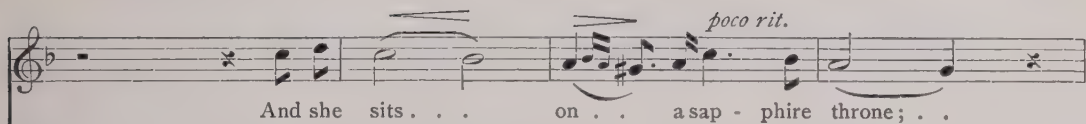
GIULIO ROBERTI, Arr.

Moderato con brio

SOPRANO



ALTO

*Moderato con brio*

THE NIGHTS

From the bud to the rose, to the rose o'er - blown!

bud, from the bud to . . the rose o'er - blown!

p *pp* *p* *pp* *p legato* *pp*

But the autumn night, the au - tumn night, A pierc-ing

But the autumn night Has a piercing

pp *pp*

sight, a pierc - ing sight, both strong and free;

sight, And a step both strong and free; And a voice for

cres. *cres.* *cres.* *cres.*

sight, a pierc - ing sight, both strong and free;

sight, And a step both strong and free; And a voice for

cres. *cres.* *cres.* *cres.*

THE NIGHTS

f Like the wrath of the thun - der *ff* When he
 won - der, Like the wrath of the thun - der When he
 shouts to the storm - y sea!
 shouts to the storm - y sea!
ff *dim.* *p*
pp And she sing - eth, she
pp And the win - ter night is all cold and white, She sing - eth, she
pp sing - eth a song of pain! *ppp* Till
 sing - eth a song of pain! *ppp* Till

THE NIGHTS

the wild bee hum - meth, And the warm spring com - eth,
the wild bee hum - meth, And the warm spring com - eth,

pp When she dies in a dream of *rall. perendosi*
pp When she dies in a dream of

p legg. *rall.*

poco rit. *a tempo*
rain! Oh, the night brings sleep . . .
rain! Oh, the night brings sleep . . .

cres. *a tempo*

To the greenwoods deep, . . . To the bird, to the bird . . .
To the greenwoods deep, . . . To the bird, to the bird

THE NIGHTS

poco rit. *pp*

of . . the woods its nest; . . . To care soft hours, . . .

pp

To care, to care soft hours, . . . To

poco rit. *pp*

To life new pow'rs, . . . To the sick and the wea - ry

life, to life new pow'rs, . . . To the sick and the wea - ry

pp *sempre pp*

rest, to the sick and the

pp *sempre pp*

rest, to the sick and the

legato pp *sempre pp*

wea - - ry rest!

wea - - ry rest!

CLARENCE AUSTIN

CH. GOUNOD. Arr.

Moderato

$\text{♩} = 80$ *p* *cres.*

p SOPRANO

Oh! sad, wea-ry heart, cease re-pin-ing, For the night's gloom will soon pass a-way; . The

p ALTO

Oh! sad, wea-ry heart, cease re-pin-ing, For the night's gloom will soon pass a-way; The

p

cres. *dim.*

dark-est hour fore-tells the day, . 'Neath the dull-est cloud the sun is shin-ing.

cres. *dim.*

dark-est hour fore-tells the day, . 'Neath the dull-est cloud the sun is shin-ing.

cres. *dim.*

AFTER THE NIGHT DAWNS THE MORROW

pp *cres.* *p*

Hope, fond - ly hope! Oh, sigh no more, tho' thy days are wea - ry with sor - row; Dear

pp *cres.* *p*

Hope, fond - ly hope! Oh, sigh no more, tho' thy days are wea - ry with sor - row; Dear

p cres. *p cres.*

heart, there is gladness in store — Af - ter the night dawneth the morrow, Af - ter the night dawneth the

p cres. *p cres.*

heart, there is gladness in store — Af - ter the night dawneth the morrow, Af - ter the night dawneth the

f *pp*

morrow; Dear heart, there is gladness in store — Af - ter the night dawneth the mor - row.

f *pp*

morrow; Dear heart, there is gladness in store — Af - ter the night dawneth the mor - row.

Lively, but not too fast
SOPRANO

W. O. PERKINS. Arr.

p

1. Who will to the green-wood hie, When the moon is sail-ing high,
2. Who will to the green-wood hie, When the pale stars gem the sky?

ALTO

p

1. Who will to the green-wood hie, When the moon is sail-ing high,
2. Who will to the green-wood hie, When the pale stars gem the sky?

p = 138 *p*

mf *cres.*

And a-round the mys-tic ring, By the fair-y-haunt-ed spring,
When the wan-d'ring zeph-yr sighs Gen-tle airs and sym-pho-nies?

mf *cres.*

And a-round the mys-tic ring, By the fair-y-haunt-ed spring,
When the wan-d'ring zeph-yr sighs Gen-tle airs and sym-pho-nies?

mf *cres.*

p

In the wood and se-cret dell Where the ech-o loves to dwell,
There up-on en-chant-ed ground, Where the ech-o loves to dwell,

p

In the wood and se-cret dell Where the ech-o loves to dwell,
There up-on en-chant-ed ground, Where the ech-o loves to dwell,

p

WHO WILL TO THE GREENWOOD HIE

mf While the ro - sy hours a - way, With mer - ry dance and roun - de - lay, *cres.* With

mf While the ro - sy . hours a - way, With mer - ry dance and roun - de - lay, *cres.*

mf

f mer - - - ry dance, with mer - ry dance and roun - de - lay? . . . *rall.*

f Mer - ry dance and roun - de - lay, with mer - ry dance and roun - de - lay? . . . *rall.*

f *colla voce.*

p a tempo Who will to the green - wood hie, When the moon is . .

p a tempo Who will to the green - wood hie, When the moon is . .

WHO WILL TO THE GREENWOOD HIE

mf

sail - ing high, . And a - round the mys - tic ring, By the fair - y

mf

sail - ing high, . And a - round the mys - tic ring, By the fair - y

cres.

haunt - ed spring, With mer - ry dance and roun - de - lay, With mer - ry

cres.

haunt - ed spring, With mer - ry dance and roun - de - lay, With mer - ry

cres.

rit.

dance and roun - de - lay, and roun - de - lay.

rit.

dance and roun - de - lay, With mer - ry dance and roun - de - lay.

colla voce

THE NIGHT-BELLS

J. S. H.

CHARLES VINCENT, Mus. Doc., Oxon

LEGEND. — That bells are heard in the Highlands of Scotland on stormy nights in the neighborhood of old Priors

Allegretto

Piano introduction in 4/4 time. The right hand features a melody of eighth notes with a crescendo, then a decrescendo and a ritardando. The left hand provides a harmonic accompaniment. Performance markings include *io8 p una corda*, *cres.*, *dim.*, *e rit.*, and *Ped.*

SOPRANO

Soprano vocal line starting with *mp*. The lyrics are: "Hark! I hear the night-bells ring-ing, Hark! the storm sprites,"

ALTO

Can it be the storm sprites sing-ing?

Piano accompaniment for the first vocal entry, marked *mp*. The left hand has a steady eighth-note accompaniment, while the right hand has a more active melody. The marking *tre corde* is present.

Piano accompaniment for the second vocal entry, marked *p*. The left hand continues the eighth-note accompaniment, and the right hand has a melody. The marking *ten.* is present.

Piano accompaniment for the third vocal entry, marked *p*. The left hand continues the eighth-note accompaniment, and the right hand has a melody. The marking *ten.* is present.

Piano accompaniment for the fourth vocal entry, marked *f* and *rit.*. The left hand continues the eighth-note accompaniment, and the right hand has a melody. The marking *rit.* is present.

Piano accompaniment for the fifth vocal entry, marked *f* and *rit.*. The left hand continues the eighth-note accompaniment, and the right hand has a melody. The marking *rit.* is present.

THE NIGHT-BELLS

Piano introduction in B-flat major, 4/4 time. The right hand features a melodic line with grace notes and slurs, while the left hand provides a steady bass accompaniment of eighth notes.

Vocal entry with piano accompaniment. The vocal line begins with a half note rest, followed by the lyrics. The piano accompaniment consists of a steady eighth-note bass line and a chordal accompaniment in the right hand. Dynamics include *mf* for the vocal and *mf* for the piano.

mf Hark! I hear the night - bells ring - ing,

Vocal and piano accompaniment. The vocal line continues with the lyrics. The piano accompaniment features a *f tenuto* (forte tenuto) section with sustained chords in the right hand and a moving bass line in the left hand.

f Can it be the monks are sing - ing, Sing - ing with - in their clois-ter'd fold, The

Vocal and piano accompaniment. This section includes tempo changes: *Con solemnita rit.* (moderate), *a tempo* (moderate), and *rall. ad lib.* (rhythmically ad libitum). The piano accompaniment includes *mp colla voce.* (moderate piano with voice) and *mf a tempo* (moderate forte with voice) sections.

Con solemnita rit. *mp* mid-night mu - sic as of old? *a tempo* *mf* Can it be their bells are ring - ing, *rall. ad lib.* Ring - ing

Con solemnita *mp colla voce.* *mf a tempo* *colla voce.*

THE NIGHT-BELLS

Tempo Imo.

Hark! I hear the night - bells ring - ing,
mourn - ful - ly?

Tempo Imo.

Hark! the storm-sprites Gai - ly danc - ing through the gloam - ing,
Can it be the storm-sprites sing - ing? Gai - ly danc - ing thro' the gloam - ing,

Soft - ly to the wind's low moan - ing, Can it be the bells are ring - ing,
Soft - ly moan - ing, Can it be the bells are ring - ing

ring - ing cheer - i - ly?
cheer - i - ly?

f rit.
f rit.
f rit. una corda a tempo pp dim.
Ped.

THE NIGHT-BELLS

Allargare *cres.* *mp* Hark! I hear the night-bells

Hark! I hear the night-bells ring - - - - - ing,

p *cres.* *mp* ring - - - - - ing, Can it be the an - gels

hark! hark! Can it be the an - gels sing - - - ing

sing - ing? can it be the an - gels sing - - - -

can it be the an - gels . . . sing - - - -

ing, Sing - - - ing in the bright-ning

ing,

Ped. *

THE NIGHT-BELLS

East, . . . The ad - vent of their Great High

The ad - - - vent of their Great High

molto cres.

Priest? Can it be His . . . bells that are

molto cres.

Priest? Can it be . . . His . . . bells that are

molto cres.

marcato il basso
ff *rall.*

ring - - - ing, Bells . . . that greet the . . .

ff *rall.*

ring - - - ing, Bells that greet the

rall.

ff Grandioso

a tempo *senza rall.*

day, bells that greet the day?

a tempo *senza rall.*

day, bells that greet the day?

a tempo *marcato* *senza rall.* *8va....*

Ped. *Ped.* *Ped.*

Tr. from LERMONTOF

A. RUBINSTEIN

Moderato

SOPRANO

1. An An - gel is float - ing the
2. The soul of a child on his

ALTO

1. An An - gel is float - ing the
2. The soul of a child on his

$\text{♩} = 63$

heav - ens a - long, And sing - ing a heav - - en - ly
bo - - som he bears To earth full of sor - - row and

heav - - ens a - long, And sing - ing a heav - - en - ly
bo - - som he bears To earth full of sor - - row and

song, The moon and the stars in their
tears, And his song all im - mor - tal with

song, The moon and the stars in their
tears, And his song all im - mor - tal with

cres. *p*

THE ANGEL

bright joy shin - ing thrones, un - de - filed They list to the sweet ho - ly of the Sinks deep in the heart of the

tones. He sings of the bliss and e -
child. Though long was the course here be -

tones. He sings of the
child. Though long was the

cres.

the - - re - al love, En - joy'd by pure spir - - its a -
low to it giv'n, Its yearn - - ing rose ev - - er to

bliss course and e - the - re - al love, En - joy'd by pure spir - its a -
here be - low to it giv'n, Its yearn - ing rose ev - er to

THE ANGEL

bove; heav'n, The glo - ry of God e -
And ne'er did a song re -

f

ter - nal re-sounds In high and all - hal - - -
place up - on earth, The ho - - - ly one sung

p

low - - ing sounds.
at its birth.

8va

Tr. from UHLAND
Andante sostenuto
 SOPRANO

MENDELSSOHN

p

This is the

ALTO

*Andante sostenuto**♩ = 69 p**f**p**cres.**f**p*

Sab - bath morn! This is the Sab - bath morn! I am a - lone . . with-in the

*cres.**f**p*

This is the Sab-bath morn! I am a - lone . . with-in the

*cres.**f**p*

dell, Yet one faint sound, the ma - tin bell, Now still is wood and

*pp**cres.*

dell, Yet one faint sound, the ma - tin bell, Now still is wood and

pp

THE SABBATH MORN

lawn, now still . . is wood and lawn.

lawn, now still . . is wood and lawn.

Kneel - ing I pray to Thee, Kneel - ing I pray to Thee! Soft breez-es

Kneel - ing I pray to Thee! Soft breez-es

breathe . . . a hal - low'd sound, I feel as though all na - ture

breathe . . . a hal - low'd sound, I feel as though all na - ture

round Were bound in pray'r with me, were bound in pray'r with

round Were bound in pray'r with me, were bound in pray'r with

dim.

dim.

cres. *f* *p*

p *cres.* *f* *p*

pp *pp*

cres. *dim.*

cres. *f* *p*

THE SABBATH MORN

me. *p* A - bove what glo - ries play, *a -*

me. *p* A -

cres. *f* *p*

bove . . what glo - ries play, Seem - ing as though . . . the fields of

cres. *f* *p*

bove . . what glo - ries play, Seem - ing as though . . . the fields of

cres. *f* *p*

pp light Were o - pen'd to my won - d'ring sight, *cres.* *sf*

pp light Were o - pen'd to my won - d'ring sight, This . . . is the Sab - bath

pp

f This is the Sab - bath day!

f day! This is the Sab - bath day!

cres. *f* *p*

LOWELL STURGIS

Allegro

1ST SOPRANO

STANLEY R. AVERY

mf

1. The hap - py birds do sing, . . . Sweet min - strels of the air, Fa
 2. The hap - py chil - dren sing, . . . All free from toil and care, Fa

2D SOPRANO

mf

1. The hap - py birds do sing, . . . Sweet min - strels of the
 2. The hap - py chil - dren sing, . . . All free from toil and

Allegro

mf

$\text{♩} = 132$

la la la la la, Fa la la la la la, When skies are bright and fair; . . . But
 la la la la la, Fa la la la la la, When skies are bright and fair; . . . But

air, Fa la la la la la, Fa la la la la la, When skies are bright and
 care, Fa la la la la la, Fa la la la la la, When skies are bright and

when the winds do sad - ly moan, . . . They si - lent keep, . . .
 when the winds do sad - ly moan, . . . They si - lent keep, . . .

fair: . . . But when the winds do sad - ly moan, . . . They si - lent keep,
 fair; . . . But when the winds do sad - ly moan, . . . They si - lent keep,

HAPPY BIRDS

rit.

tempo

mf

si - lent, . . si - lent keep.
si - lent, . . si - lent keep?

Tho' birds are hap - py crea - tures, To
Nay, nay, the hap - py chil - dren, With

rit.

mf tempo

. . . . si - lent, Tho' birds are hap - py crea - tures, To sing they do not
. . . . si - lent? Nay, nay, the hap - py chil - dren, With hearts as light as

tempo

rit.

mf

sing they do not care,
hearts as light as air,

Fa la la la la la, Fa
Sing, "Fa la la la la, Fa

care, Fa la la la la la, Fa la la la la la, Un -
air, Sing, "Fa la la la la, Fa la la la la la, If

rit.

la la la la la, Un - less the skies be fair, . . be fair. . . .
la la la la la," If skies be foul or fair, . . or fair. . . .

rit.

less the skies be fair, be fair, . . the skies be fair.
skies be foul or fair, be fair, . . be foul or fair.

tr.

rit.

Ped.

WHO IS SYLVIA*

FRANZ SCHUBERT
Arr. by STANLEY R. AVERY*Moderato*

pp

p SOPRANO

1. Who is Syl - via?
2. Is she kind, as
3. Then to Syl - via

p ALTO

1. Who . . . is Syl - via?
2. Is . . . she kind,
3. Then . . . to Syl - via

What is she, That all our swains com - mend her?
she is fair? For beau - ty lives with kind - ness;
let us sing, That Syl - via is ex - cell - ing;

What is she, That all our swains com - mend her? . .
as she is fair? For beau - - - ty lives with kind - ness; . .
let . . us sing, That Syl - - - via is ex - cell - ing; . .

Ho - ly, fair, . . and wise is
To her eyes doth love re -
She ex - cels each mor - - - tal

Ho - ly, fair, and wise is
To her eyes doth love re -
She ex - cels each mor - tal

* This selection will be found arranged for Soprano, Alto, and Bass on page 353.
Copyright, 1903, by W. C. Hoff.

WHO IS SYLVIA

she; The heav'ns such grace did lend her,
pair, To help him of his blind - ness;
thing Up - on the dull earth dwell - ing;

she; . . . The heav'ns did lend her,
pair, . . . To help his blind - ness;
thing . . . Up - on earth dwell - ing;

That a - dored she might be,
And, being help'd, in hab - its there,
To her garlands let us bring,

That a - dor - ed she . . . might be,
And, be - ing help'd, in hab - its there,
To her gar - lands let . . . us bring,

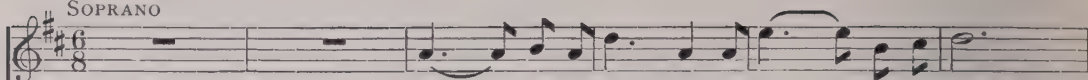
That a - dor - ed she might be,
And, being help'd, in hab - its there,
To her gar - lands let us bring.

That a - dor - ed she . . . might be,
And, be - ing help'd, in hab - its there,
To her gar - lands let . . . us bring.

Last time

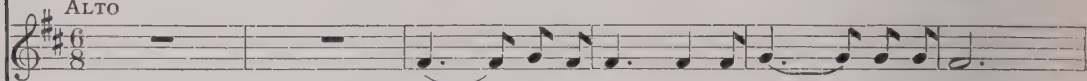
Andantino con moto
SOPRANO

FRANZ ABT

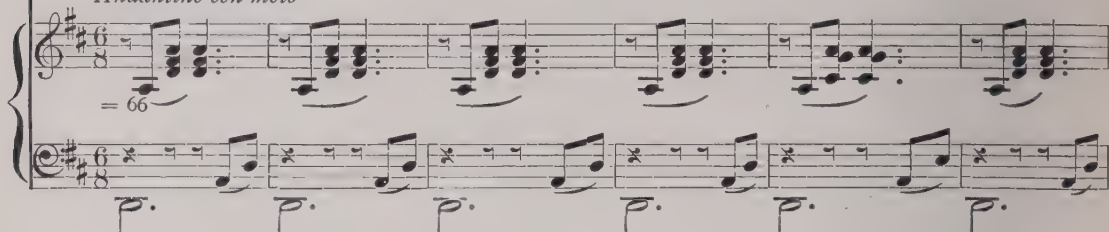


1. Gen - tly, ye bil - lows, come cra - dle our boat,
2. Gen - tly, ye bil - lows, a - round us you play,

ALTO



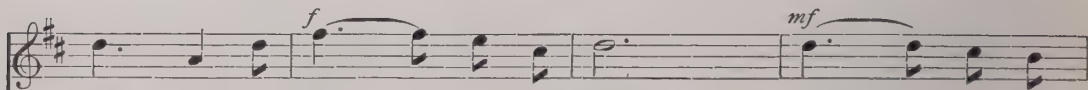
1. Gen - tly, ye bil - lows, come cra - dle our boat,
2. Gen - tly, ye bil - lows, a - round us you play,

Andantino con moto

On . . its bright path - way in peace . let it float; Light - ly the
Bear . . us in safe - ty nor lead . . us a - stray; Life . . and a



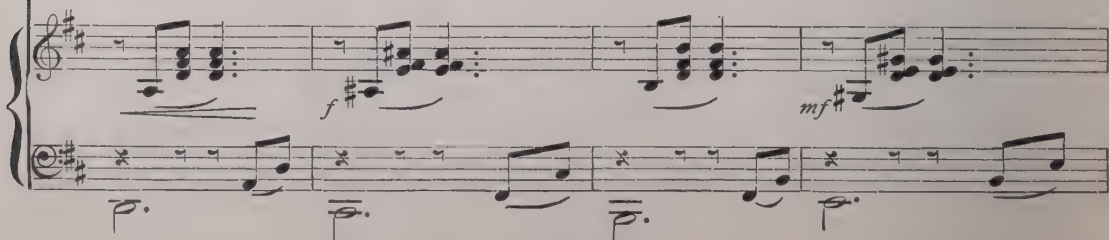
On . . its bright path - way in peace . let it float; . . . Light - ly the
Bear . . us in safe - ty nor lead . . us a - stray; . . . Life . . and a



breez - es be - stir . . . the broad stream, Warm . . on the
riv - er in this . . . are as one, Scarce - ly we



breez - es be - stir . . . the broad stream, Warm . . on the
riv - er in this . . . are as one, Scarce - ly we



BOATMAN'S SONG

wa - ters the sun - beams now gleam. Soft - ly are whis - p'ring the
greet them be - fore . . they are gone. Mo - ments like bil - lows are

reeds . . . as they shake, Songs . . of the jay . . in the
swift . . . in their flight, Mo - ments like bil - lows, some

Soft - ly are whis - p'ring the reeds . . as they shake,
Mo - ments like bil - lows are swift . . in their flight,

dis - tance a - wake; Soft - ly are whisp - 'ring the
dark . . . and some bright; Joy . . . let us grasp when it

Songs . . of the jay . . in the dis - tance a - wake, the
Mo - ments like bil - lows, some dark and some bright, some

THE BOATMAN'S SONG

f

reeds as they shake,
vis - its us here,

Songs . . . of the jay . . . in the
Take . . . down the sail . . . for the

f

dis - tance a - wake,
dark and some bright,

Songs . . . of the jay . . . in the
Take . . . down the sail . . . for the

dis - tance a - wake,
ha - ven is near,

Songs . . . of the jay . . . in the
Take . . . down the sail . . . for the

dis - tance a - wake,
ha - ven is near,

Songs . . . of the jay . . . in the
Take . . . down the sail . . . for the

f

dis - tance a - wake.
ha - ven is near.

f

dis - tance a - wake.
ha - ven is near.

ELLIS WATSON

SEYMOUR SMITH. Arr.

Andante con moto

♩. = 60 *p*

Piano introduction in B-flat major, 6/8 time. The right hand features a melodic line with eighth and sixteenth notes, while the left hand provides a harmonic accompaniment with chords and single notes.

SOPRANO

mp

O - ver the sky faint flush - es creep, Tint - ing the spire with ten - der glow,

The Soprano part begins with a melodic line in B-flat major, 6/8 time, marked *mp*. It includes a crescendo leading to a *p* dynamic.

ALTO

O - ver the sky faint flush - es creep, Tint - ing the spire with ten - der glow,

The Alto part follows a similar melodic pattern to the Soprano, marked *mp*.

BASS

O - ver the sky faint flush - es creep, with ten - der glow,

The Bass part provides a lower melodic line, marked *mp*, with some rests indicated by an 'x'.

mp *p*

The piano accompaniment continues with chords and single notes, marked *mp* and *p*.

mp

Touch - ing the birds that nest - ward sweep, Mant - ling the lit - tle stream be - low,

The Soprano part continues with a melodic line, marked *mp* and *mf*.

Touch - ing the birds that nest - ward sweep, Mant - ling the lit - tle stream be - low,

The Alto part continues with a melodic line, marked *mp* and *mf*.

Touch - ing the birds that nest - ward sweep, Mantling the stream be - low,

The Bass part continues with a lower melodic line, marked *mp* and *mf*.

mf

The piano accompaniment continues with chords and single notes, marked *mf*.

NOTE. May be sung in two parts, Soprano and Alto.

A TWILIGHT PICTURE

p

doth fall on home and hill, . . E - ven the

Si - lence doth fall, . . doth fall on home and hill, . . E - ven the

p legato

mf

stream's, . . the stream's low murm'rings cease, . . All bu - sy things . stand

stream's, the stream's, the stream's low murm'rings cease, . . All bu - sy things . stand

the stream's low murm'rings cease, . . stand

mf

dim. *p* *pp*

calm - ly still, Wait - ing a - like Heav - en's word . . of peace,

calm - ly still, . . . Wait - ing a - like Heav - en's word . . of peace.

calm - ly still, . . . Wait - ing a - like Heav - en's word . . of peace.

dim. *p* *pp*

A TWILIGHT PICTURE

mp *p*

Di - eth the red a - long the west, Fad - eth the spire in

Di - eth the red a - long the west, Fad - eth the spire in

Di - eth the red a - long the west, in -

mp *p*

dusk of night; Tired lit - tle chil - dren sweet - ly rest,

dusk of night; Tired lit - tle chil - dren sweet - ly rest,

to the night; Tired lit - tle chil - dren sweet - ly rest,

mp *p* *pp* *rit.*

Smil - ing and pure, in robes . . . of white.

Smil - ing and pure, in robes . . . of white.

Smil - ing and pure, in robes . . . of white.

p *pp* *rit.* *p a tempo*

The musical score is written for voice and piano. It consists of three systems of music. The first system has three vocal staves and two piano staves. The second system also has three vocal staves and two piano staves. The third system has three vocal staves and two piano staves. The piano part includes various dynamics such as *mp* (mezzo-piano), *p* (piano), *pp* (pianissimo), and *rit.* (ritardando). The tempo changes from *p a tempo* to *rit.* and back to *p a tempo*. The lyrics are: 'Di - eth the red a - long the west, Fad - eth the spire in', 'dusk of night; Tired lit - tle chil - dren sweet - ly rest,', and 'Smil - ing and pure, in robes . . . of white.'

"Blanche of Provence."

L. CHERUBINI. Arr.

♩ = 60
Larghetto

pp e legatissimo

SOPRANO *pp*

Sleep, sleep, sleep, ba - by,

ALTO

BASS

sempre pp

pp

sleep!

Ten - der flow'r, hope's young

pp

sleep, sleep, sleep, ba - by, sleep!

Ten - der flow'r, hope's young

NOTE. May be sung in two parts, Soprano and Alto.

CRADLE SONG

blos - som! An - gels will guard thy rest, thy rest from ev - 'ry ill;

blos - som! An - gels will guard thy rest, thy rest from ev - 'ry ill;

An - gels will guard thy rest, thy rest from ev - 'ry ill;

Night spreads her veil, The stars a - bove us glis - ten,

Night spreads her veil, The stars a - bove us glis - ten,

Night spreads her veil, . . . Sleep, the stars a - bove us

Earth is . . si - lent, hea - ven is still!

Earth is . . si - lent, hea - ven is still!

glis - ten, Earth is si - lent, hea - ven is still!

CRADLE SONG

pp

Sleep, sleep, sleep, ba - by, sleep!

Sleep, sleep, sleep, ba - by, sleep!

pp

Ten - der flow'r, hope's young blos - som! Ten - der flow'r! hope's young

pp

Ten - der flow'r, hope's young blos - som! Ten - der flow'r! hope's young

blos - som; An - gels will guard thy rest, thy rest from ev - 'ry ill. Sleep,

blos - som; An - gels will guard thy rest, thy rest from ev - 'ry ill. Sleep,

An - gels will guard thy rest, thy rest from ev - 'ry ill. Sleep,

The musical score is written for voice and piano. It begins with a piano introduction in B-flat major, marked *pp*. The vocal melody is simple and lullaby-like, with lyrics: "Sleep, sleep, sleep, ba - by, sleep!". The piano accompaniment features a gentle, flowing melody in the right hand and a supporting bass line in the left hand. The score continues with a second vocal line, then a section with two vocal parts (soprano and alto) singing the lyrics: "Ten - der flow'r, hope's young blos - som! Ten - der flow'r! hope's young". This is followed by a piano section with a more complex, arpeggiated texture. The final section of the score features the lyrics: "blos - som; An - gels will guard thy rest, thy rest from ev - 'ry ill. Sleep,". The score concludes with a final piano flourish.

CRADLE SONG

sleep, sleep, ba-by, sleep; sleep, sleep, sleep, ba-by, sleep; Night spreads her veil, night spreads her

sleep, sleep, ba-by, sleep; sleep, sleep, sleep, ba-by, sleep; Night spreads her veil, night spreads her

sleep, sleep, ba-by, sleep; sleep, sleep, sleep, ba-by, sleep, Night spreads her

veiling; The bright stars glis - ten, The earth and hea - ven are still. Sleep,

veiling; The bright stars glis - ten, While the earth, and hea - ven are still. Sleep,

veiling; The bright stars glis - - - ten, While the earth and hea - ven are still. Sleep,

hea - ven are still. Sleep, sleep, sleep, ba - by, sleep.

hea - ven are still. Sleep, sleep, sleep, ba - by, sleep.

hea - ven are still. Sleep, sleep, sleep, ba - by, sleep.

(81)

Tr. from JULIUS ALTMANN

FRANK ABT. Arr.

Moderato

SOPRANO



Part - ing beam of day - light

Gilds the moun - tain's

ALTO



Part - ing beam of day - light Gilds the moun - - tain's

BASS.



Part - ing beam of day - light Gilds the moun - - tain's

Moderato

brow;

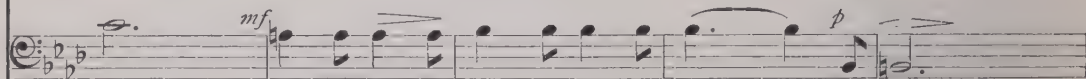
Falls the peace of eve - ning

On the vale be - low,



brow;

Falls the peace of eve - ning On the vale . . . be - low, . . .



brow;

Falls the peace of eve - ning On the vale . . . be - low,



NOTE. May be sung in two parts, Soprano and Alto.

PARTING BEAM OF DAYLIGHT

mf

Falls the peace of eve - ning On the vale be - low.

mf

Falls the peace of eve - ning On the vale be - low.

mf

Falls the peace of eve - ning On the vale be - low.

marcato *pp*

Qui - et peace of eve - ning Through my heart doth

Qui - et peace of eve - ning Through my heart doth

Qui - et peace of eve - ning Through my heart doth pour,

mf *p*

pour, My long - ing glan - ces On - ward, up - ward soar, Qui - et

mf *p*

pour, My long - ing glan - ces . . . On - ward, up - ward soar,

mf *p*

And my long - ing glan - ces On - ward, up - ward soar,

mf *p*

PARTING BEAM OF DAYLIGHT

peace . . . of eve - ning Through my heart . . . doth pour, And my

Qui - et peace of eve - ning Through my heart doth pour,

Qui - et peace of eve - ning Through my heart doth pour,

long - - ing glan - ces . . . up - - - ward soar,

And my long - ing glan - - - ces On - ward, up - ward soar, And my

And my long - ing glan - - - ces On - ward, up - ward soar,

And my long - ing glan - ces On - ward, up - ward soar. . . .

long - ing . . glan - ces On - ward, up - ward soar. . . .

And my long - ing glan - ces On - ward, up - ward soar.

pp

MY BARK CANOE

OJIBWAY INDIAN SONG

Translated and harmonized by FREDERICK R. BURTON

Very slow
SOPRANO

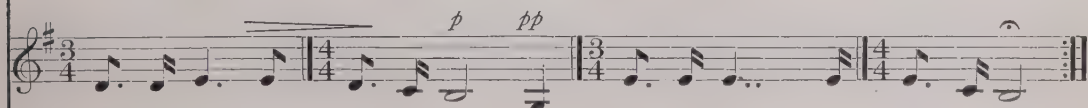
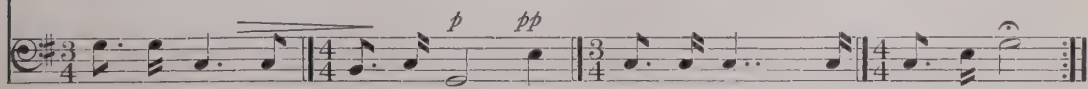
In the still night, the long hours through, I guide my bark ca - noe, My

ALTO



In the still night, the long hours through, I guide my bark ca - noe, My

BASS

bark ca - noe, my love, to you. While the stars shine and falls the dew, I
It is I, love, your lov - er true, Whobark ca - noe, my love, to you. While the stars shine and falls the dew, I
It is I, love, your lov - er true, Whoseek my love in bark ca - noe, In bark ca - noe, . . I seek for you.
glides the stream in bark ca - noe, It glides to you, . . my love, to you.seek my love in bark ca - noe, In bark ca - noe, I seek for you.
glides the stream in bark ca - noe, It glides to you, my love, to you.

No. 27

EVENING REST

Tr. from LEONHARD WIDMER

OSKAR WERMANN. Arr.

Adagio

SOPRANO

p dolce

ALTO

See, how
p dolce

BASS

See, how
p dolce

See, how

*Adagio espress**p**sf**p**p dolce*

eve, due rest re - call - ing, O'er the wea - ried earth . . . is fall - ing,

eve, due rest re - call - ing, O'er the wea - ried earth is fall - ing,

eve, due rest re - call - ing, O'er the wea - ried earth is fall - ing,

mf

And the toil of day is done, and the toil of

mf

And the toil of day is done, and the toil of

And the toil of day is done, and the toil of

mf

NOTE. May be sung in two parts, Soprano and Alto.

EVENING REST

day is done. Hark, the bell pro-claims ces -
 day is done. Hark, the bell pro-claims ces -
 day is done. Hark, the bell pro-claims ces -
p assai e sempre tranquillo

sa - tion, Fold thy hands in sup - pli - ca - tion,
 sa - tion, Fold thy hands in sup - pli - ca - tion,
 sa - tion, Fold thy hands in sup - pli - ca - tion,
pp

God of mer - cy, sweet re - pose Do Thou
 God of mer - cy, sweet re - pose Do Thou
 God of mer - cy, sweet re - pose Do Thou
mf

EVENING REST

send, our eyes to close, *f* God of mer - cy,

send, our eyes to close, *f* God of mer - cy,

send, our eyes to close, God of mer - - - cy,

sweet . . . re - pose *mf* Do . . . Thou send our eyes to

sweet re - pose *mf* Do Thou send our eyes . . to

sweet re - pose *mf* Do Thou send our eyes to

close. *p*

close. *p*

close. *p*

close. *p*

p *mf* *espress* *rit.*

Tr. from EICHENDORFF

FRANZ ABT. Arr.

Andante

SOPRANO

p *p*

1. Where deep - est shad - ows hov - er, Thou hast thy peace - ful
sol - emn an - cient wil - low Bends o'er thee, from on

ALTO

p *p*

1. Where deep - est shad - ows hov - er, Thou hast thy peace - ful
sol - emn an - cient wil - low Bends o'er thee, from on

BASS

p *p*

1. Where deep - est shad - ows hov - er, Thou hast thy peace - ful
sol - emn an - cient wil - low Bends o'er thee, from on

Andante

p $\text{♩} = 84$

poco a poco cres. *piu cres.*

rest, high, The Lord hath cov - er'd o - ver, the Lord hath cov - er'd
pil - low, the bright birds soothe thy pil - low, the bright birds soothe thy

poco a poco cres. *piu cres.*

rest, high, The Lord hath cov - er'd o - ver, the Lord hath cov - er'd
pil - low, the bright birds soothe thy pil - low, the bright birds soothe thy

poco a poco cres. *piu cres.*

rest, high, The Lord hath cov - er'd o - ver, the Lord hath cov - er'd
pil - low, the bright birds soothe thy pil - low, the bright birds soothe thy

poco a poco cres. *piu cres.*

decres. *mf* *dim.*

o - ver, With ver - dant turf, thy breast, with ver - dant turf, thy
pil - low, With sweet - est lul - la - by, with sweet - est lul - la -

decres. *mf* *dim.*

o - ver, With ver - dant turf, thy breast, with ver - dant turf, thy
pil - low, With sweet - est lul - la - by, with sweet - est lul - la -

decres. *mf* *dim.*

o - ver, With ver - dant turf, thy breast, with ver - dant turf, thy
pil - low, With sweet - est lul - la - by, with sweet - est lul - la -

decres. *dim.*

NOTE. May be sung in two parts, Soprano and Alto.

WHERE DEEPEST SHADOWS HOVER

[illegible]

WHERE DEEPEST SHADOWS HOVER

Thro' qui - et boughs come stream - - - ing, Sleep well, sleep

Thro' qui - et boughs come stream - - - ing, Sleep well, sleep

Thro' qui - et boughs come stream - - - ing, Sleep well, sleep

well, Sleep well, my dar - ling child, sleep well, my

well, Sleep well, my dar - ling child, sleep well, my

well, Sleep well, my child, sleep well, my

dar - ling child, sleep well, my dar - - ling child.

dar - ling . . . child, sleep well, my dar - ling child.

dar - ling child, sleep well, my dar - - ling child.

No. 29

THE OARS ARE PLASHING LIGHTLY

JOHN FOWLER
Moderato
SOPRANO

ADAM GEIBEL. Arr.

ALTO

BASS

1. The oars are plash - ing
2. The night - in - gale is

1. The oars night are plash - ing
2. The night - in - gale is

♩ = 92 mf dim.

p

light - ly, We're waft - ed down the stream: The moon-beams glis - ten
sing - ing, So soft - ly on the breeze; Hold now the oars you're

light - ly, We're waft - ed down the stream: The moon-beams glis - ten
sing - ing, So soft - ly on the breeze; Hold now the oars you're

light - ly, We're waft - ed down the stream: The moon-beams glis - ten
sing - ing, So soft - ly on the breeze; Hold now the oars you're

bright - ly, 'Tis like a tran-sient dream. The glit - t'ring rip - ples
swing - ing, Your gen - tle ef - forts cease. Give lis - t'ning ears to...

bright - ly, 'Tis like a tran-sient dream.
swing - ing, Your gen - tle ef - forts cease.

bright - ly, 'Tis like a tran-sient dream.
swing - ing, Your gen - tle ef - forts cease.

mf

NOTE. May be sung in two parts, Soprano and Alto.

THE OARS ARE PLASHING LIGHTLY

f

mur - m'ring a - long,
sweet thrill-ing notes,

Of the
Oh, 'tis

In ex - qui - site sweet - ness ac - com - pa - ny the song
As our boat o'er the sil - ver - y stream slow - ly floats,

p *rall.* *Allegretto grazioso*

oars - men, As we glide a - long the stream. Glid - ing, . .
rap - ture, As we glide a - long the stream. Glid - ing, . .

Of the oars - men, As we glide a - long the stream. Glid - ing, . .
Yes, this rap - ture As we glide a - long the stream. Glid - ing, . .

p

As we glide a - long the stream. Glid - ing,
As we glide a - long the stream. Glid - ing,

rall. *♩. = 63*

mf *p*

glid - ing . . o - ver the moon-light stream, . . . Drift - ing, . .

glid - ing . . o - ver the moon-light stream, . . . Drift - ing, . .

glid - ing o - ver the moon-light stream, . . . Drift - ing,

mf *p*

THE OARS ARE PLASHING LIGHTLY

mf
drift - - ing, . . . Drift - ing a - long in a dream.

mf
drift - - ing, . . . Drift - ing a - long in a dream.

mf
drift - - ing, Drift - ing a - long in a dream.

O - ver the sil - ver - y wa - - ters The ed - dies are glit - ter - ing

O - ver the sil - ver - y wa - - ters The ed - dies are glit - ter - ing

O - ver the sil - ver - y wa - - ters The ed - dies are glit - ter - ing

bright, Urge gen - tly the boat, We'll dream - i - ly float On the

bright, Urge gen - tly the boat, We'll dream - i - ly float On the

bright, Urge gen - tly the boat, We'll dream - i - ly float On the

THE OARS ARE PLASHING LIGHTLY

stream 'neath the bright moon-light. Ah! On the

stream 'neath the bright moon-light. Ah! On the

stream 'neath the bright moon-light. On the

stream 'neath the bright moon-light. Ah! On the

stream 'neath the bright moon-light. Ah! On the

stream 'neath the bright moon-light.

stream 'neath the bright moon - light.

stream 'neath the bright moon - light.

'neath the bright moon - light.

ff ben marcato

No. 30

AVE MARIA

Tr. from ERNST

FRANZ ABT. Arr.

Andante

SOPRANO

1. The veil of eve is fall - ing O'er wood - land, field, and
 2. The star of love, mild-beam - ing, Doth climb the west-ern
 3. And now the light hath part - ed, The song of night doth

ALTO

1. The veil of eve is fall - ing O'er wood - land, field, and
 2. The star of love, mild-beam - ing, Doth climb the west-ern
 3. And now the light hath part - ed, The song of night doth

BASS

1. The veil of eve is fall - ing O'er wood - land, field, and
 2. The star of love, mild-beam - ing, Doth climb the west-ern
 3. And now the light hath part - ed, The song of night doth

♩ = 60 *p*

plain; A bell, with dy - ing strain, To eve - ning rest is call - ing, A
 sky, With pledge of rest on high, O'er wea - ry mor-tals gleam-ing, With
 sound, And sweet-est sleep is found, And rest for wea - ry-heart - ed, And

plain; A bell, with dy - ing strain, To eve - ning rest is call - ing, A
 sky, With pledge of rest on high, O'er wea - ry mor-tals gleam-ing, With
 sound, And sweet-est sleep is found, And rest for wea - ry-heart - ed, And

plain; A bell, with dy - ing strain, To eve - ning rest, to eve - ning rest is call - ing, A
 sky, With pledge of rest on high, O'er wea - ry mor-tals, wea - ry mor-tals gleam-ing, With
 sound, And sweet - est sleep is found, And rest for wea - ry, rest for wea - ry-heart - ed, And

AVE MARIA

SOLO *mf*

1. Thou spot-less
2. Thou star of
3. O, star of

bell, with dy - ing strain, To eve - ning rest is call - - - ing.
pledge of rest on high, O'er wea - ry mor - tals gleam - - - ing.
sweet - est sleep is found, And rest for wea - ry - heart - - - ed.

bell, with dy - ing strain, To eve - ning rest is call - - - ing.
pledge of rest on high, O'er wea - ry mor - tals gleam - - - ing.
sweet - est sleep is found, And rest for wea - ry - heart - - - ed.

bell, with dy - ing strain, To eve - ning rest is call - - - ing.
pledge of rest on high, O'er wea - ry mor - tals gleam - - - ing.
sweet - est sleep is found, And rest for wea - ry - heart - - - ed.

maid - en, hail to thee, That deign'st our guid - ing star to be, To point to
love, thy heav'nly glow Dost strengthen grief - worn hearts below, That round them
peace, thy beam-ing ray Shal guide us forth on heav'nly way; Lead us thro'

pp
A - - - - ve Ma - ri - - - a,

pp
A - - - - ve Ma - ri - - - a,

pp
A - - - - ve Ma - ri - - - a,

AVE MARIA

heav'n's, to heav'n's fe - li - ci - ty, all hail to thee, all hail to thee!
 here . . . find naught, find naught but woe, that round them here find naught but woe.
 rest, . . . lead us, lead us to rest, to bet - ter, bright - er rest.

pp A - - - - - ve *pp* Ma - ri - - - - a. *mf* 1. Thou
 2. Thou
 3. O

A - - - - - ve Ma - ri - - - - a. 1. Thou spotless
 2. Thou star of
 3. O star of

spot - less maiden, hail to thee, That deign'st our guid - - ing star to
 star of love, thy heav'n - ly glow Doth strengthen grief - - worn hearts be -
 star of peace, thy beam - ing ray Shall guide us forth on heav'n - ly

maid - - en, hail to thee, That deign'st our guid - - ing star to
 love, that heav'n - ly glow Doth strengthen grief - - worn hearts be -
 peace, thy beam - ing ray Shall guide us forth on heav'n - ly
8va

p

be, low, way; To point to heav'n's, . . . to heav'n's fe - li - ci - ty, to thee all
 That round them here . . . find naught, find naught but woe, that here find
 Lead us thro' rest, . . . lead us, lead us thro' rest to bet - ter,

be, low, way; To point to heav'n's, here to heav'n's fe - li - ci - ty, to thee all
 That round them here find naught, find naught but woe, that here find
 Lead us thro' rest, lead us, lead us thro' rest to bet - ter
8va

AVE MARIA

SOLO *p*

hail, . . . all hail! A - ve Ma - ri - a, A - ve Ma -
naught but woe. A - ve Ma - ri - a,
bright - - er day. A - ve Ma - ri - a,

ri - a, A - - - ve, A - - - - ve Ma -
A - ve Ma - ri - a, A - - - ve Ma -
A - ve Ma - ri - a, Ma -

ri - - a, A - ve Ma - ri - - a!
ri - - a, A - ve Ma - ri - - a!
ri - - a, A - ve Ma - ri - - a!

ri - - a, A - ve Ma - ri - - a!

Allegro moderato

J. B. WEKERLIN. Arr.

SOPRANO

f

1. Wake, a - rise! morn at last is break - - - ing, The
 2. Chan - ti - cleer calls the world from slum - - - ber, And
 3. Wake, a - rise! why this fond de - lay - - - ing? The

ALTO

f

1. Wake, a - rise! morn at last is break - - - ing, The
 2. Chan - ti - cleer calls the world from slum - - - ber, And
 3. Wake, a - rise! why this fond de - lay - - - ing? The

BASS

f

hills and vales are wet with dew, The hills and vales are
 bids thee from thy couch a - rise, And bids thee from thy
 ra - dant morn will soon de - cay, The ra - dant morn will

hills and vales are wet with dew, The hills and vales are
 bids thee from thy couch a - rise, And bids thee from thy
 ra - dant morn will soon de - cay, The ra - dant morn will

NOTE. May be sung in two parts, Soprano and Alto.

IN EARLY SPRING

p

wet with dew, Ear - ly Spring fresh joy . is mak - ing,
 couch a - rise, Heav'n is clear, no cares en - cum - ber;
 soon de - cay, Clouds will rise to spoil our play - ing,

wet with dew, Ear - ly Spring fresh joy . is mak - ing,
 couch a - rise, Heav'n is clear, no cares en - cum - ber;
 soon de - cay, Clouds will rise to spoil our play - ing,

poco rit. *p a tempo*

Her glad - ness waits, . and waits for you, . The ear - ly
 Fling off the sleep . that clouds thine eyes, . The heav'n is
 And dim the charm of Spring's bright day, . The clouds will

poco rit. *p a tempo*

Her glad - ness waits, . and waits for you, . The ear - ly
 Fling off the sleep . that clouds thine eyes, . The heav'n is
 And dim the charm of Spring's bright day, . The clouds will

tr *p poco rit.* *p a tempo*

Spring fresh joy is mak - - - - ing, The ear - ly Spring fresh joy is
 clear, no cares en - cum - - - - ber, The heav'n is clear, no cares en -
 rise to spoil our play - - - - ing, The clouds will rise to spoil our

Spring fresh joy is mak - - - - ing, The ear - ly Spring fresh joy is
 clear, no cares en - cum - - - - ber, The heav'n is clear, no cares en -
 rise to spoil our play - - - - ing, The clouds will rise to spoil our

IN EARLY SPRING

sfz

mak - - - ing, A - wake, a - rise! the morn is break - -
 cum - - - ber, Brave Chan - ti - cleer doth call from slum - -
 play - - - ing, A - wake, a - rise! no fond de - lay - -

sfz

mak - - - ing, A - wake, a - rise! the morn is break - -
 cum - - - ber, Brave Chan - ti - cleer doth call from slum - -
 play - - - ing, A - wake, a - rise! no fond de - lay - -

sfz

cres - - - *cen* - - - *do*

f

- - ing, Spring's glad - ness waits, and waits for you, Her
 - - ber, Fling off the sleep that clouds thine eyes, Fling
 - - ing, Why dim the charm of Spring's bright day? Why

f

glissando

f

W. HILLS
Andante sostenuto
SOPRANO *pp*

ABT. Arr. by W. C. HOFF

ALTO

1. How ho-ly, pure and tender The soft'ned moonlight falls, — And sheds its solemn splendor A-
2. In placid beauty shin-ing, The lake be-fore me lies; — In whose calm breast reclining Ap-

(Melody in Bass)
BASS *mf*

1. How ho-ly, pure and tender The soft'ned moonlight falls, And sheds its solemn splendor A-
2. In placid beauty shin-ing, The lake be-fore me lies; — In whose calm breast reclining Ap-

From yon - der pine-tops
And thro' the still - ness

round these ancient halls; From yonder pine-tops gleam-ing, In sil - ver ra - diance streaming, De -
pear the starry skies. And thro' the still - ness ring - ing, Sweet Phil-o-mel is sing - ing Her

round these ancient halls; From yonder pinetops gleam - ing, In sil - ver ra - diance stream-ing, De -
pear the starry skies. And thro' the still-ness ring - ing, Sweet Phil-o-mel is sing - ing, Her

scends its beauteous light, Descends its beauteous light; . . . Oh! love-ly night, Oh! love-ly night!
songs of pure delight, Her songs of pure de-light; . . . Oh! love-ly night, Oh! love-ly night!

scends its beauteous light, Descends its beauteous light; . . . Oh! love-ly night, Oh! love-ly night!
songs of pure delight, Her songs of pure de-light; . . . Oh! love-ly night, Oh! love-ly night!

No. 33

ONCE AGAIN THE DAY HATH FLOWN

Tr. from J. P. LYSER

FRANZ ABT. Arr.

p SOPRANO *Andante sostenuto* *cres.* *pp*

1. Once a - gain the day hath flown, Once a - gain the night comes
2. He who rests in slum - ber's arm Hath re - lief from care and

p ALTO *cres.* *pp*

1. Once a - gain the day hath flown, Once a - gain the night comes
2. He who rests in slum - ber's arm Hath re - lief from care and

p BASS *cres.* *pp*

1. Once a - gain the day hath flown, Once a - gain the night comes
2. He who rests in slum - ber's arm Hath re - lief from care and

f = 60

down; Kind - ly night, her wings ex - tend - ing, O - ver hill and val - ley
harm; For God's might - y an - gels ward him, From all ill and dan - ger

down; Kind - ly night, her wings ex - tend - ing, O - ver hill and val - ley
harm; For God's might - y an - gels ward him, From all ill and dan - ger

down; Kind - ly, kind - ly night, her wings ex - tend - ing, O - ver
harm; For God's might - y, might - y an - gels ward him, From all

wend - ing, Spreads her star - ry cloak a - part, Spreads her star - ry cloak a -
guard him; Pow'r - less falls each e - vil dart, Pow'r - less falls each e - vil

wend - ing, Spreads her star - ry cloak a - part, Spreads her star - ry cloak a -
guard him; Pow'r - less falls each e - vil dart, Pow'r - less falls each e - vil

hill and val - ley wend - ing, Spreads her star - ry cloak a -
ill and dan - ger guard him; Pow'r - less falls each e - vil

ONCE AGAIN THE DAY HATH FLOWN

ALTO OR MEZZO-SOPRANO SOLO

Ho - ly peace on ev - 'ry dwell - ing, Ho - ly peace in ev - 'ry

SOPRANO

ALTO part. dart. Bass

part. dart.

heart, . . .

SOPRANO 1ST AND 2D

ALTO

Ho - ly peace on ev - 'ry dwell - ing, Ho - ly

Ho - ly peace on ev - 'ry dwell - ing,

mf *poco rit.*

SOPRANO AND ALTO

Ho - ly peace in ev - 'ry heart.

peace in ev - 'ry heart, ho - ly peace.

BASS

Ho - ly peace, ho - ly peace.

p *poco rit.* *mf*

LOWELL STURGIS

STANLEY R. AVERY

Allegro moderato

The piano introduction is in 3/4 time, key of B-flat major. It features a melody in the right hand and a rhythmic accompaniment of eighth-note chords in the left hand. The dynamics range from *mf* to *p*. The piece concludes with a *con Ped.* (con piana) instruction.

SOPRANO AND ALTO

mis - tress of the night,

The vocal entry for Soprano and Alto is marked *mf*. The melody is simple and homophonic, with lyrics: "We greet thee, Fair Lu-na, thou mis - tress of night, We greet thee and".

BASS *mf*

We greet thee, Fair Lu-na, thou mis - tress of night, We greet thee and

The piano accompaniment for the first vocal entry is marked *mf*. It continues the rhythmic pattern of eighth-note chords in the left hand, with a simple harmonic accompaniment in the right hand.

and thank thee for thy light. Oh, grant thy ra - diance ne'er may

The vocal entry for Soprano and Alto continues with the lyrics: "praise thee and thank thee for light. Oh, grant that thy ra-diance ne'er".

praise thee and thank thee for light.

Oh, grant thy radiance ne'er may

The piano accompaniment for the second vocal entry continues the harmonic and rhythmic pattern, supporting the vocal lines.

WE GREET THEE, FAIR LUNA

cease, *f* *dim.* hours of peace, *p* hours of

cease, And guide and guard, and guard us thro' hours of peace, guard thro' hours of peace.

cease, And guide and guard, and guard thro' hours of peace, guard thro' hours of peace.

p

When o'er the eastern heav'n those sol - emn shadows creep,

p

When o'er the eastern heav'n those sol - emn shadows creep,

sempre p *mf*

Wrap-ping the earth in night, mys - te - rious, chill, and deep, Thou with thy

sempre p *mf*

Wrap-ping the earth in night, mys - te - rious, chill, and deep, Thou with thy

WE GREET THEE, FAIR LUNA

cheer - ing light, cheer - ing light, up - lift thy smil - ing face! Rise thou,

cheer - ing, thou with thy cheer - ing light, up - lift thy smil - ing face! Rise thou,

rise thou with beau - ty crowned, And fill the world with

rise thou with beau - ty crowned, And fill the world with

grace. We greet thee, fair Lu - na, thou

grace. We greet thee, fair Lu - na, thou

The musical score is written for voice and piano. It features a key signature of two flats (B-flat and E-flat) and a common time signature (C). The score is divided into four systems. The first system contains the first two lines of the vocal melody and piano accompaniment. The second system contains the next two lines. The third system contains the next two lines, including the phrase 'grace.'. The fourth system contains the final two lines, including the phrase 'We greet thee, fair Lu - na, thou'. The piano part includes various musical notations such as chords, arpeggios, and dynamic markings like *f* (forte) and *mf* (mezzo-forte). The vocal part includes lyrics and phrasing slurs.

WE GREET THEE, FAIR LUNA

mis - tress of the night,

thank thee for thy light.

mis - tress of night, We greet thee and praise thee and thank thee for light. Oh,

mis - tress of night, We greet thee and praise thee and thank thee for light. Oh, grant thy

Oh, grant thy ra - diance ne'er cease,

guard thro' hours of . .

grant that thy ra - diance ne'er cease, And guide, and guard, and guard us thro' hours of

ra - diance ne'er shall cease, And guide, and guard . . us thro' hours of

peace, *dim.* *e* *rit.* *pp*

peace, . . . hours of . . . peace.

peace. hours of peace.

p

dim. *e* *rit.*

R.H.

No. 35

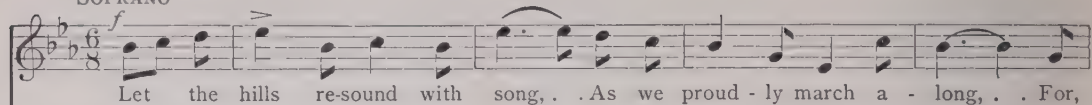
LET THE HILLS RESOUND

L. H. F. du TERREAUX

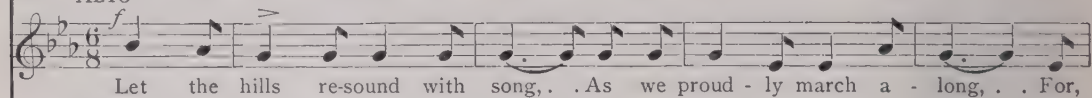
BRINLEY RICHARDS. Arr.

Molto animato

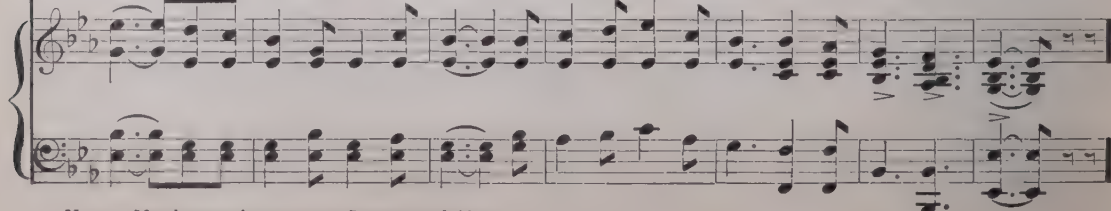
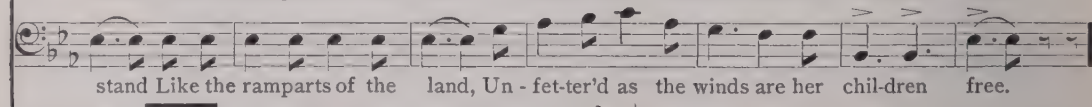
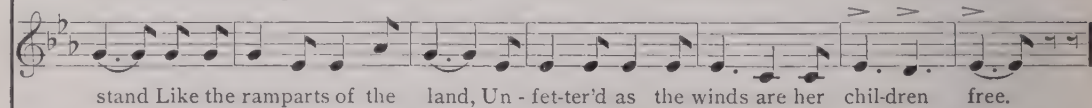
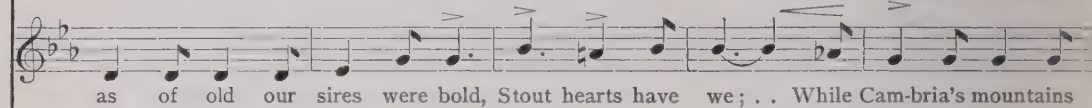
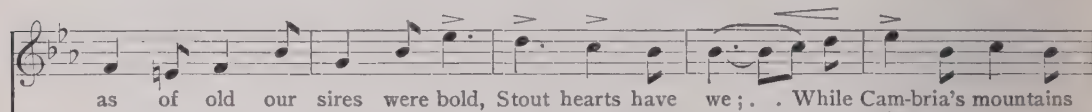
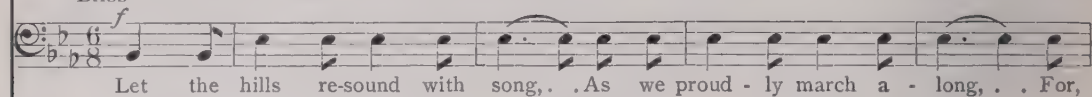
SOPRANO



ALTO



BASS



NOTE. May be sung in two parts, Soprano and Alto.

LET THE HILLS RESOUND

ff >

War . . we wage . In free-dom's fight en - gage, Our cause is true that ur - ges to the

ff >

War . . we wage . In free-dom's fight en - gage, Our cause is true that ur - ges to the

ff >

War . we wage . In free-dom's fight en - gage . Our cause is true that ur - ges to the

> > *p*

con - flict's close, . And peace shall crown . The war - rior's bright re - nown, . . The

> > *p*

con - flict's close, . And peace shall crown . The war - rior's bright re - nown, . The

> > *p*

con - flict's close, . And peace . shall crown . The war - rior's bright re - nown, . . The

> > *f* >

fame of him who bore him well in front of foes . . . Let the hills re - sound with

> > *f* >

fame of him who bore him well in front of foes . . . The hills re - sound with

> > *f* >

fame of him who bore him well in front of foes . . . The hills re - sound with

LET THE HILLS RESOUND

song, . . As we proud - ly march a - long, . . For, as of old our sires were bold,

Stout hearts have we; . . While Cambria's mountains stand Like the ram-parts of the land, . Un -

Maestoso

fet - ter'd as the winds are her chil - dren free. . Land of home, my

pp

fet - ter'd as the winds are her chil - dren free. . Land of home, my

pp

Maestoso

fet - ter'd as the winds are her chil - dren free. . Land of home, my

LET THE HILLS RESOUND

p

Land of my home, Ten - der thoughts will come, When thy hap - py val - leys in
 land of home, my land of home, my land of home in
 land of home, my land of home, my land of home in

f

dreams I see, And thy hearth-fires rise, And, blue as skies, Eyes of the dear ones are turn'd on me.
 dreams I see, And thy hearth-fires rise, And, blue as skies, Eyes of the dear ones are turn'd on me.
 dreams I see, And thy hearth-fires rise, And, blue as skies, Eyes of the dear ones are turn'd on me.

dolce *cres.*

Fair flow thy streams, And in sun - lit gleams Break up - on the stones of a
dolce *cres.*
 Land of home, my land of home, my land of home, my land of home, my
dolce *cres.*
 Land of home, my land of home, my land of home, my land of home, my

LET THE HILLS RESOUND

milk-white strand; And, as soft haze fills the range of hills, Fond pray'rs a-rise for my own lov'd land,
land of home; And, as soft haze fills the range of hills, Fond pray'rs arise for my own lov'd land,
land of home; And, as soft haze fills the range of hills, . Fond pray'rs arise for my own lov'd land.

Tempo 1 mo.

The hills re-sound with song, . . As we proud-ly march a-long, . For,
The hills re-sound with song, . As we proud-ly march a-long, . . For,
The hills re-sound with song, . As we proud-ly march a-long, . . For,

as of old our sires were bold, Stout hearts have we; . . . While Cam-bria's moun-tains,
as of old our sires were bold, Stout hearts have we; . . While Cam-bria's moun-tains
as of old our sires were bold, Stout hearts have we; . . While Cam-bria's moun-tains

LET THE HILLS RESOUND

stand . Like the ram-parts of the land, . Un-fet-ter'd as the winds are her

stand . Like the ram-parts of the land, . Un-fet-ter'd as the winds are her

stand . Like the ram-parts of the land, . Un-fet-ter'd as the winds are her

chil-dren free! The hills . . re-sound, the hills . . re-

chil-dren free! The hills, the hills . . re-sound with song, the hills . . re-

chil-dren free! The hills, the hills . . re-sound with song, the hills . . re-

accel.
sound with song, with song, with . . song. . .

accel.
sound with song, the hills re-sound with song, with . . song. . .

accel.
sound with song, with song, with . . song. . .

SONG OF THE BELL

poco rit.

Bell! thou soundest sol-emn-ly, When, on Sab-bath morn-ing, Fields de-sert-ed lie! . .

poco rit.

Bell! thou soundest sol - emn-ly, When, on Sab-bath morn-ing, Sab - bath morn. .

poco rit.

Ding, dong, ding, dong, ding, dong, ding, dong, Sab - bath morn.

p tempo

Bell! thou soundest merri-ly; Tell-est thou at ev'n - ing,

p

Ding, dong, ding, dong, Tell-est thou at ev'n - ing,

p

Ding, dong, ding, dong, ding, dong, ding, dong,

rit. *tempo* *p*

Bed - time draw-eth nigh!

Bell! thou soundest

Bed - time draw-eth nigh!

Bell! thou soundest

ding, dong, ding, dong, ding, dong, Ding, dong,

SONG OF THE BELL

poco a poco rit.

mourn - ful - ly; Tell - est thou the bit - ter part - ing hath gone

mourn - ful - ly; Tell - est thou the bit - ter part - ing hath gone

ding, dong, ding, dong, bit - ter part - - - -

poco a poco rit.

by! . . .

by!

Moderato
mf BASSES.

ing. . . . Say! how canst thou mourn? . How . canst thou re - joice?

Moderato
mf

Thou art but met - al dull! And yet all our sor - row - ings, And all our re - joic -

SONG OF THE BELL

dim. - in - u - en - do *p.* *cres.*

ings, . . Thou dost feel them all! . . God hath won - ders ma - ny, Which

dim. - in - u - en - do *p.* *cres.*

L.H.

Ped. *

we can - not fath - - om, Placed with - in thy form!

L.H.

f

Ped. * *Ped.* * *Ped.* *

p SOPRANO

When the heart is sink - - - ing, When the heart is

p ALTO

When the heart is sink - - - ing, . . sink - - -

p *rit.* *dim.*

When, When the heart is sink - - -

p *rit.* *dim.*

SONG OF THE BELL

sink - - - ing, *mf* Trem-bling, *mf*
 ing, *cres. accel.* Trem-bling, *f*
 ing, Thou a - lone canst raise
 L.H. *cres. accel. f*
 Ped. *dim* in - u - en - do
 trem - bling in the storm!
 trem - bling in the storm!
 it, trem - bling in the storm!
 rit. *dim* in - u - en - do
 Ped. *Tempo primo*
 Bell! thou sound-est mer-ri - ly, When the bri - dal
p Ding, dong, ding, dong, ding, dong, ding, dong, When the bri - dal
 Ding, dong, ding, dong, ding, dong, ding, dong, ding, dong,
Tempo primo
leggiere *p*

SONG OF THE BELL

par - ty To the church doth hie!

par - ty To the church doth hie!

ding, dong, ding, dong, ding, dong, ding, dong,

Bell! thou sound - est mer - ri - ly, When the bri - dal par - ty . .

Ding, dong, ding, dong, When the bri - dal par - ty . .

Ding, dong, ding, dong, ding, dong, ding, dong,

To the church doth hie! Bell! thou sound - est

To the church doth hie! Bell! thou sound - est

ding, dong, ding, dong, ding, dong, Ding, dong,

SONG OF THE BELL

poco rit.

sol - emn - ly, When, on Sab-bath morn - ing, Fields de - sert - ed lie! . . .

poco rit.

sol - emn - ly, When, on Sab-bath morn - ing, Sab - bath morn. . . .

poco rit.

ding, dong, ding, dong, ding, dong, Sab - bath morn.

p tempo

Bell ! thou soundest merri-ly; Tell-est thou at eve - ning,

p

Ding, dong, ding, dong, Tell - est thou at eve - ning,

p

Ding, dong, ding, dong, Ding, dong, ding, dong,

rit. *p tempo*

Bed - time draw - eth nigh ! Bell ! thou soundest

Bed - time draw - eth nigh ! Bell ! thou soundest

ding, dong, ding, dong, ding, dong, Ding, dong,

SONG OF THE BELL

poco a poco rit.

mourn - ful - ly; Tell - est thou the bit - ter part - ing hath gone

mourn - ful - ly; Tell - est thou the bit - ter part - ing hath gone

ding, dong, ding, dong, bit - ter part - - - -

poco a poco rit.

by!

mf tempo mer - ri - ly,

mf tempo mer - ri - ly,

p rit. by! mourn - ful - ly,

p rit. mourn - ful - ly,

ing.

Ped.

accel. al fine

Bell! . . .

ff thou sound - est mer - ri - ly!

Bell! . . .

ff thou sound - est mer - ri - ly!

Bell! . . .

ff thou sound - est mer - ri - ly!

8va

8va

accel. al fine

cres - cen - do

ff

Ped.

Tr. from JULIUS ALTMANN

FRANZ ABT. Arr.

Allegro

SOPRANO AND ALTO

1. "Good mor - row," sang the sky - lark, When I my march be-
 2. wood - land trees are glanc - ing, So kind - ly at me

BASS

1. "Good mor - row," sang the sky - lark, When I my march be-
 2. wood - land trees are glanc - ing, So kind - ly at me

f

mf *f*

gan, And bub - bling rills keep cry - ing, "Good mor - row, wan - d'ring
 now; The flow - 'rets now are nod - ding, "Be kind - ly wel - come

mf *f*

gan, And bub - bling rills keep cry - ing, "Good mor - row, wan - d'ring
 now; The flow - 'rets now are nod - ding, "Be kind - ly wel - come

f

mf *f*

man!" And bub - bling rills keep cry - ing, "Good mor - row, wan - d'ring
 thou!" The flow - 'rets all are nod - ding, "Be kind - ly wel - come

mf *f*

man!" And bub - bling rills keep cry - ing, "Good mor - row, wan - d'ring
 thou!" The flow - 'rets all are nod - ding, "Be kind - ly wel - come

mf *f*

NOTE. May be sung in two parts, Soprano and Alto.

THE WANDERER'S GREETING

man! " thou!

The 3. Forth from yon

man! " thou!

The 3. Forth from yon

ra - diant Heaven, A beam doth bright-ly fall, E'en He doth not for -

ra - diant Heaven, A beam doth bright-ly fall, E'en He doth not for -

get me, — E'en He doth not for - get me, Then thanks, then thanks, then

get me, — E'en He doth not for - get me, Then thanks, then thanks, . . then

thanks to God for all, Then thanks, . . then thanks, then thanks to God for all.

thanks to God for all, Then thanks, then thanks, then thanks to God for all.

rit. *f* *cres.* *f*

LOWELL STURGIS

Larghetto

SOPRANO AND ALTO

Arranged from DONIZETTI'S "Lucia di Lammermoor,"
by STANLEY R. AVERY

p

Land of Free - dom, Land of For - tune, Land by

simile.

na - ture rich in bless - ing, Thou the chief a-mong, among the na - tions, Thou the

best, . . . the best of our pos - sess - ing, From thy rocks . . . and hills out -

f

fp

pour - ing, From thy birds . . . o'er moun-tains soar - ing, Hark! a -

Copyright, 1903, by W. C. Hoff.

LAND OF FREEDOM, LAND OF FORTUNE

loud the mu - sic sound - ing ev - er, ev - er to thy praise, thy

SOPRANO AND ALTO

praise re - dound - ing. . . .

BASS *p*

Land of Free - dom, Land of For - tune, Land by na - ture rich in

p simile

bless - ing, Thou the chief a - mong, a - mong the na - tions, Thou the

LAND OF FREEDOM, LAND OF FORTUNE

From thy rocks . . . and rills out -

Thy rocks and

best . . . of our pos - sess - ing, From thy rocks . . and rills out -

f p

pour - ing, From thy birds . . . o'er moun-tains soar - ing, Hark! a -

rills, From thy rocks and rills out-pour - ing, Thy birds o'er . . moun-tains

pour - ing, From thy birds . . o'er moun-tains soar - ing, Hark! a -

loud . . the mu - sic sound - ing, . . Ev - er to thy praise, thy

soar-ing, Hark! mu - sic pour - ing, Ev - er to thy praise, thy

loud the mu - sic sound - ing, to thy

LAND OF FREEDOM, LAND OF FORTUNE

praise re - dound - ing, Hail to thee, fair land, land of

praise re-dound - ing, Hail! hail to thee, fair land of free - dom, Now I

free - - - - dom, hail! Bless - ings ev - er be up -

greet my Fa - ther - land. . . . All hail! fair

on thee, Hap - pi - ness at thy com - - - - mand, Hap - pi -

on thee, Bless - ings ev - - - - er be on thee.

land . . of free - - dom, my Fa - - - - ther -

cres.

cres.

LAND OF FREEDOM, LAND OF FORTUNE

ness at thy com-mand. mand.

Hap - pi-ness at thy com-mand. Hail to mand, All hap pi-ness at

land. Hail, hail to thee, Hail, hail, to

Hap - pi-ness at thy com-mand, All hap - pi-ness be thine.

thy com - mand, Hap - pi-ness at thy com - mand.

Fa - - - - ther - land, Hail to thee!

Tempo All hail, my na - tive land; . . . Hail to thee!

Tempo All hail, my na - tive land; . . . Hail to thee!

ff *ff*

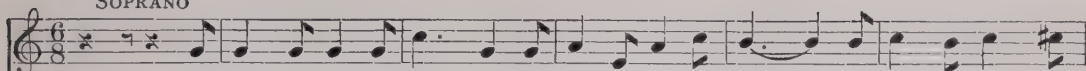
The musical score is written for a vocal soloist and piano accompaniment. It is in the key of B-flat major (two flats) and 4/4 time. The score is divided into four systems. The first system contains the first two lines of the vocal melody and piano accompaniment. The second system contains the next two lines. The third system contains the next two lines, including a tempo change to 'Tempo'. The fourth system contains the final two lines, including a tempo change to 'Tempo' and a fortissimo (ff) dynamic marking. The piano part features various musical notations such as triplets, slurs, and dynamic markings like 'f' and 'ff'. The vocal part includes lyrics and rests. The score ends with a double bar line and repeat signs in the piano part.

No. 39

A SPRING MORNING

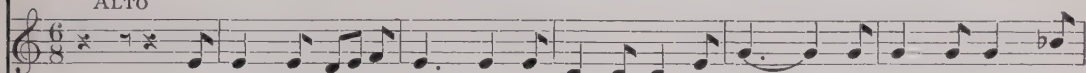
Tr. from Fr. OSER

FRANZ ABT. Arr.

Allegretto
SOPRANO

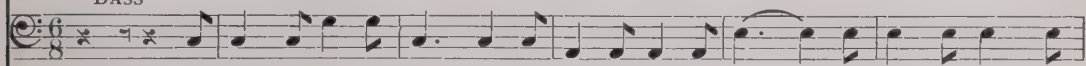
1. The clouds have all de-part - ed, De-part-ed with the night, . . And spring is com - ing
 2. While gai - ly wave the tree - tops, While race the winds a-long, . . Be thou to-day out -

ALTO

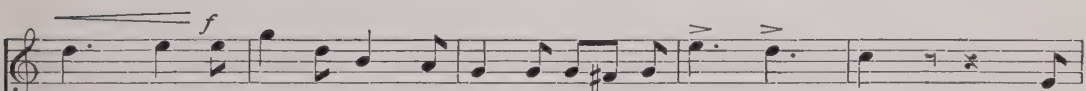


1. The clouds have all de-part - ed, De-part-ed with the night, . . And spring is com - ing
 2. While gai - ly wave the tree - tops, While race the winds a-long, . . Be thou to-day out -

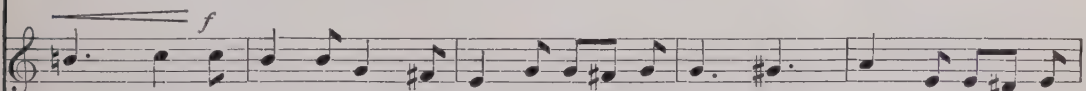
BASS



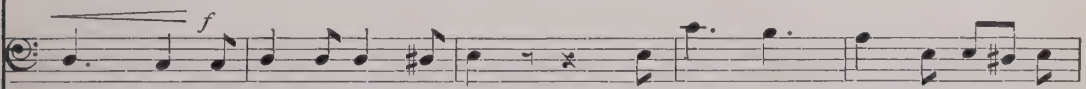
1. The clouds have all de-part - ed, De-part-ed with the night, . . And spring is com - ing
 2. While gai - ly wave the tree - tops, While race the winds a-long, . . Be thou to-day out -

Allegretto

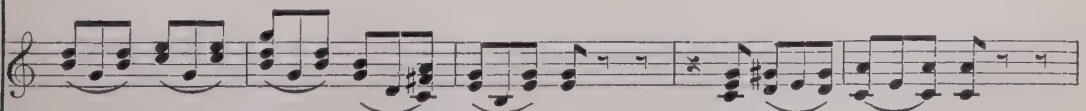
on - ward, With all her joy and light, With all her joy and light, with
 pour - ing Thy loud and cheer-ful song, Thy loud and cheer - ful song, thy



on - ward, With all her joy and light, With all her joy and light, with all her
 pour - ing Thy loud and cheer-ful song, Thy loud and cheer - ful song, thy loud and

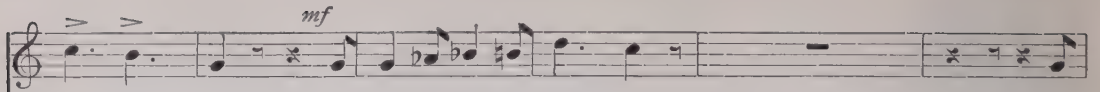


on - ward, With all her joy and light, With joy and light, with all her
 pour - ing Thy loud and cheer-ful song, Thy cheer - ful song, thy loud and

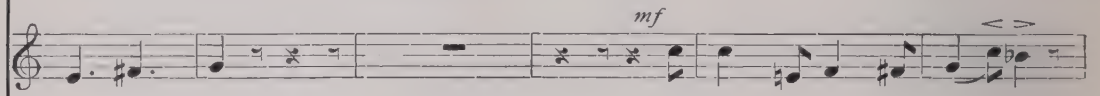


NOTE. May be sung in two parts, Soprano and Alto.

A SPRING MORNING



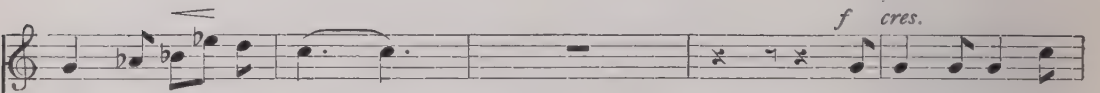
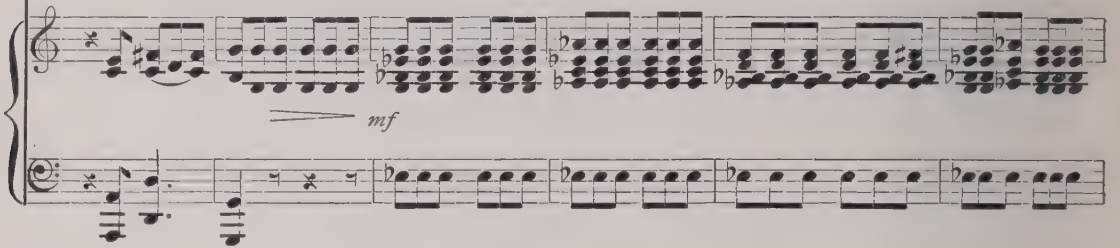
joy and light. The air is full of mu - sic, The
cheer - ful song. Up, up, give forth thy mu - sic, To



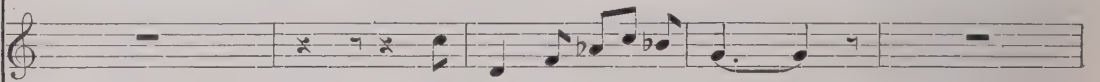
joy and light. The air is full of mu - sic,
cheer - ful song. Up, up, give forth thy mu - sic,



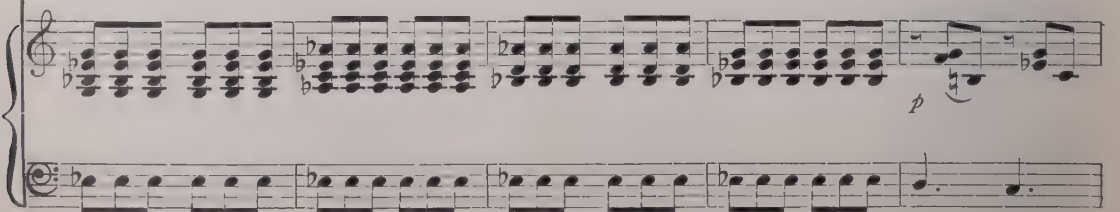
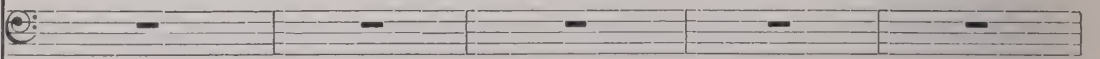
joy and light.
cheer - ful song.



morn is pure and clear; . . A-rouse thee then, and
list - 'ning heights de - clare; . . Both heart and voice a -



The morn is pure and clear; . .
To list - 'ning heights de - clare; . .



A SPRING MORNING



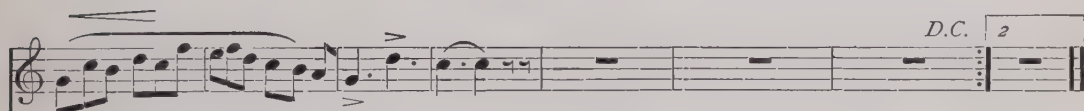
bring thou, A-rouse thee then, and bring thou A song for spring, a song for spring to hear, A
rous - ing, Both heart and voice a-rous - ing, This world of spring, this world of spring how fair, This



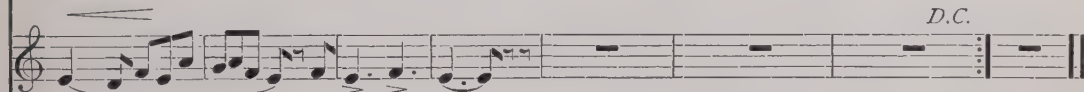
A-rouse thee then, and bring thou A song for spring, a song for spring to hear, A
Both heart and voice a-rous - ing, This world of spring, this world of spring how fair, This



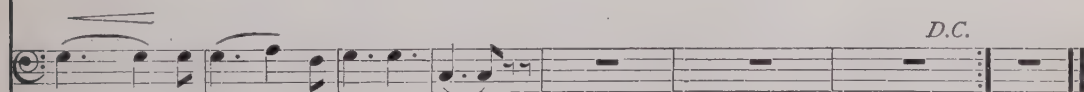
A-rouse thee then, and bring thou A song for spring, a song for spring to hear, A
Both heart and voice a-rous - ing, This world of spring, this world of spring how fair, This



song for spring to hear.
world of spring how fair.



song for spring to hear.
world of spring how fair.



song . . for spring, for spring to hear.
world . . of spring, of spring how fair.

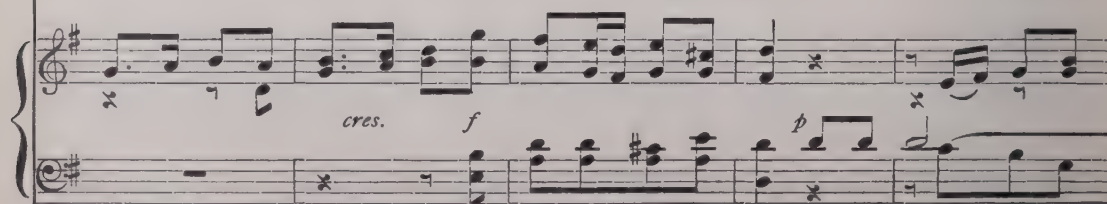
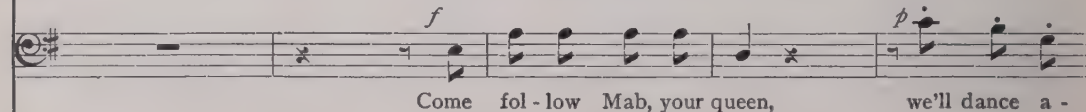
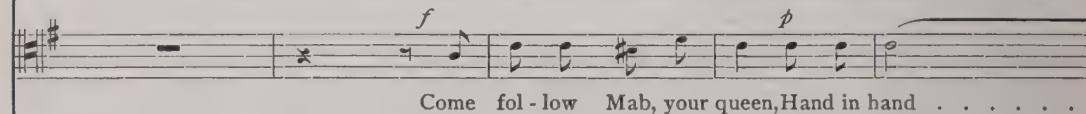
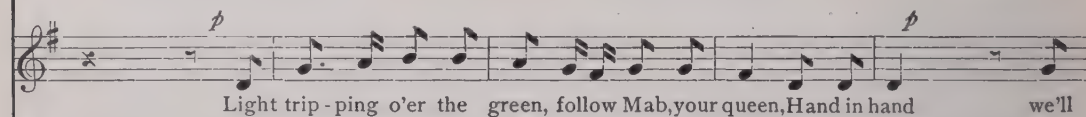
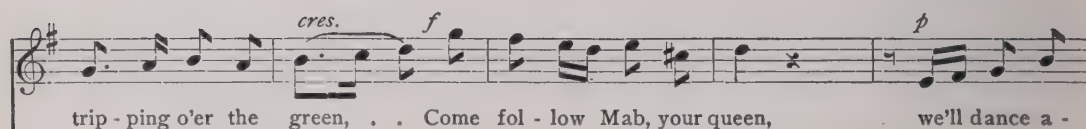
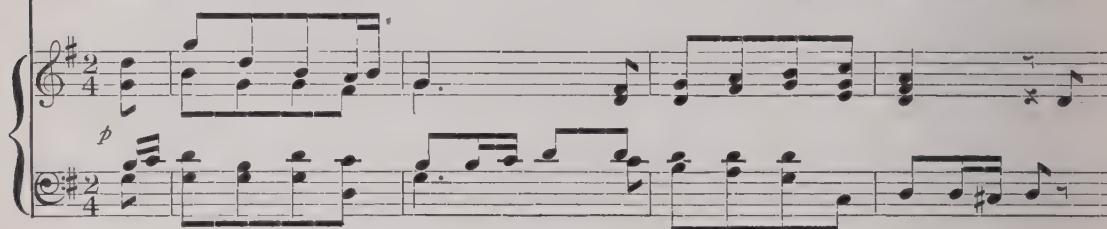
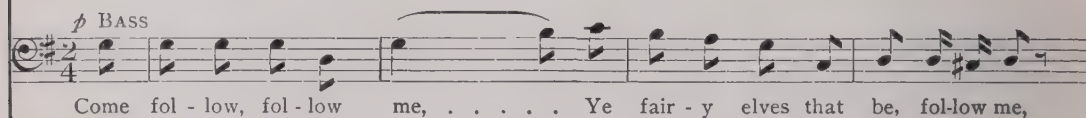
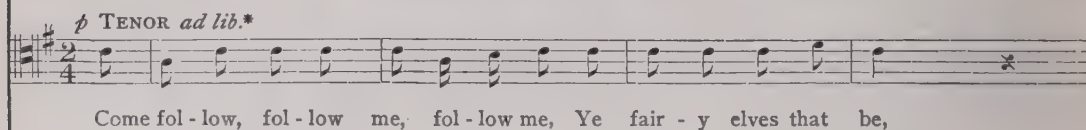
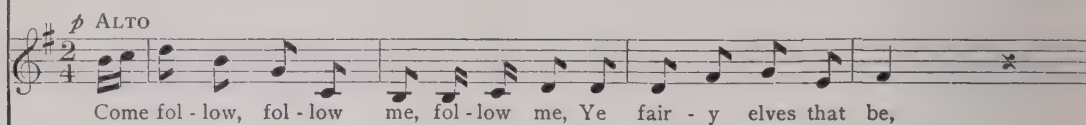
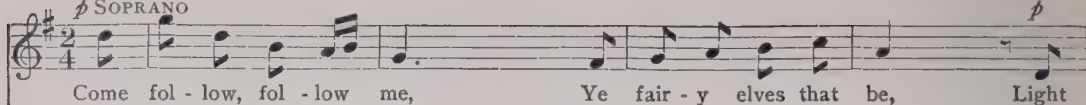


WILLIAM SHAKESPEARE

*Allegretto scherzando**p* SOPRANO

AGNES ZIMMERMAN

Arr. by W. C. HOFF

p

NOTE. May be sung in two parts, Soprano and Alto.

* The small notes are for use in grades where there are Tenor voices.

FAIRY SONG

round, we'll dance a - round, Hand in hand we'll dance a - round, For this

dance, we'll dance a - round, we'll dance, Hand in hand we'll dance a - round, For this

we'll dance a - round, Hand in hand we'll dance a - round, For this

round, we'll dance a - round, For this

place is fair - y ground, is fair - y ground, is fair - y ground,

place is fair - y ground, is fair - y ground, is fair - y ground, is fair - y ground, When

place is fair - y ground, is fair - y ground, is fair - y ground, When

place is fair - y ground, is fair - y ground, is fair - y ground, When

poco meno mosso Un - heard and un - es - pied, thro' the

mor - tals are at rest . and snor - ing in their nest, Un - heard and un - es - pied, thro' the

mor - tals are at rest, . and snor - ing in their nest,

mor - tals are at rest, . and snor - ing in their nest,

poco meno mosso

FAIRY SONG

key-holes we do glide, Un - heard and un - es - pied, Thro' the key-holes we do glide, Un -

key-holes we do glide, Un - heard and un - es - pied, Thro' the key-holes we do glide, Un -

Un -

Un -

heard and un - es - pied, Thro' the keyholes we do glide, O - ver ta - bles, stools and shelves We

heard and un - es - pied, Thro' the keyholes we do glide, O - ver ta - bles, stools and shelves We

heard and un - es - pied, Thro' the keyholes we do glide, O - ver ta - bles, stools and shelves We

heard and un - es - pied, we glide, O - ver ta - bles, stools and shelves We trip it

trip it with our fair - y elves, O - ver ta - bles, stools and shelves, We

trip it with our fair - y elves, O - ver ta - bles, stools and shelves, We

trip it with our fair - y elves, O - ver ta - bles, stools and shelves, We

trip it with our fair - y elves, O - ver ta - bles, stools and shelves, We trip it

FAIRY SONG

trip it with our fair - y elves. And snor - ing in their

trip it with our fair - y elves. When mor - tals are at sleep and snor - ing in their

trip it with our fair - y elves. When mortals are at rest, and snor - ing in their

trip it with our fair - y elves. When mortals are at rest, and snor - ing in their

nest, O'er tops of dew - y grass, so nim - bly do we pass. The

nest, O'er tops of dew - y grass, dew - y grass, so nim - bly do we pass.

nest, O'er tops of dew - y grass, dew - y grass, so nim - bly do we pass,

nest, O'er tops of dew - y grass, . . . so nim - bly do we pass, do we pass,

young and ten - der stalk . . . ne'er bends where we do walk, Yet may be

The ten - der stalk ne'er bends where we do walk, Yet in the morn he

ne'er bends where we do walk, Yet in the morn - -

ne'er bends where we do walk, Yet may be

FAIRY SONG

seen, yet may be seen, Yet in the morn - ing may be
 seen, may be seen, be seen, Yet in the morn - ing may be
 - ing may be seen, Yet in the morn - ing may be
 seen, yet may be seen,
 seen Where we the night be - fore have been, Where we the night,
 seen Where we the night be - fore have been, the night have
 seen Where we the night be - fore have been, the night have
 Where we the night be - fore have been, the night have
 the night have been, Where we the night be - fore have been.
 been, Where we the night, the night have been, Where we the night be - fore have been.
 been, Where we the night, Where we the night be - fore have been.
 been, the night have been, Where we the night be - fore have been.

f *p* *f* *rit.* *f* *rit.* *p* *p* *rit.*

"St. Cecilia's Day"
Tr. from the Dutch

J. B. VON BREE
Arr. by W. C. HOFF

Vivace

Piano introduction in C major, 4/4 time, marked *Vivace*. The right hand features a melody of eighth-note chords, while the left hand plays a rhythmic accompaniment of eighth notes with some rests.

SOPRANO

Soprano vocal line. The melody is a simple eighth-note scale: C4-D4-E4-F4-G4-A4-B4-A4-G4-F4-E4-D4-C4.

ALTO

Alto vocal line. The melody is a simple eighth-note scale: C4-D4-E4-F4-G4-A4-B4-A4-G4-F4-E4-D4-C4.

TENOR *ad lib.**

Tenor vocal line. The melody is a simple eighth-note scale: C4-D4-E4-F4-G4-A4-B4-A4-G4-F4-E4-D4-C4.

BASS

Bass vocal line. The melody is a simple eighth-note scale: C4-D4-E4-F4-G4-A4-B4-A4-G4-F4-E4-D4-C4.

Piano accompaniment for the first vocal entry. The right hand plays a melody of eighth-note chords, and the left hand plays a rhythmic accompaniment of eighth notes with some rests.

Vocal line for "songs shall ring, Where the ech-o an - swers loud - - - - est." The melody is a simple eighth-note scale: C4-D4-E4-F4-G4-A4-B4-A4-G4-F4-E4-D4-C4.

Vocal line for "songs shall ring, Where the ech-o an - swers loud - - - - est." The melody is a simple eighth-note scale: C4-D4-E4-F4-G4-A4-B4-A4-G4-F4-E4-D4-C4.

Vocal line for "songs shall ring, Where the ech-o an - swers loud - - - - est." The melody is a simple eighth-note scale: C4-D4-E4-F4-G4-A4-B4-A4-G4-F4-E4-D4-C4.

Vocal line for "songs shall ring, Where the ech-o an - swers loud - - - - est." The melody is a simple eighth-note scale: C4-D4-E4-F4-G4-A4-B4-A4-G4-F4-E4-D4-C4.

Piano accompaniment for the end of the piece. The right hand plays a melody of eighth-note chords, and the left hand plays a rhythmic accompaniment of eighth notes with some rests. The piece ends with a *ff* (fortissimo) marking.

NOTE. May be sung in two parts, Soprano and Alto.

*The small notes are for use in grades where there are Tenor voices.

BROOKS SHALL MURMUR

ff

Join us all, join us all, join us all,

Join us all, join us all,

Join us all, . . . join us all,

Join us all, join us all,

Join us all, and sing the lay, join us all, and sing the lay, join us

Join us all, . . . and sing the lay, join us all, and sing the lay, join us

Join us all, and sing the lay, join us all, and sing the lay, join us

Join us all, and sing the lay, join us all, and sing the lay, join us

all, join us all, join us all, join us all, join us all,

all, join us all, join us all, join us all, join us all,

all, join us all, join us all, join us all,

all, join us all, join us all, join us all,

BROOKS SHALL MURMUR

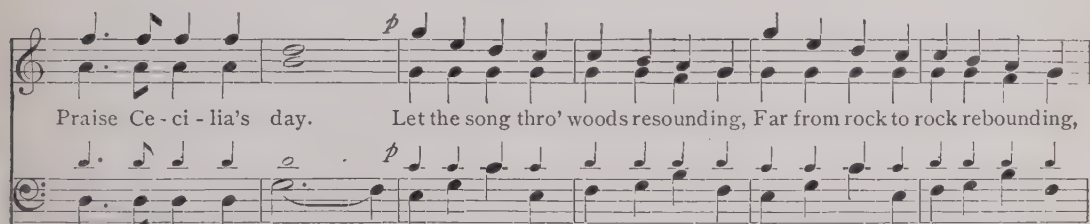
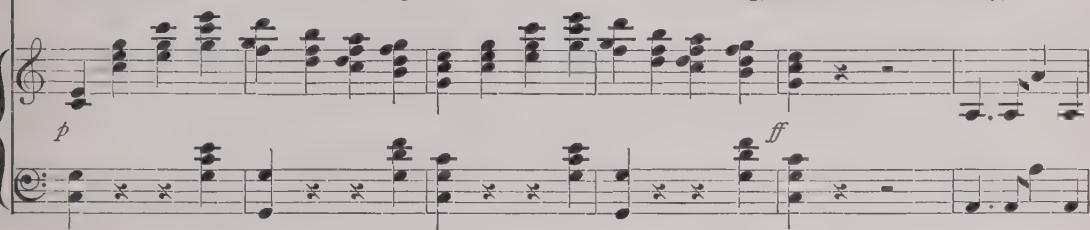
SOPRANO AND ALTO



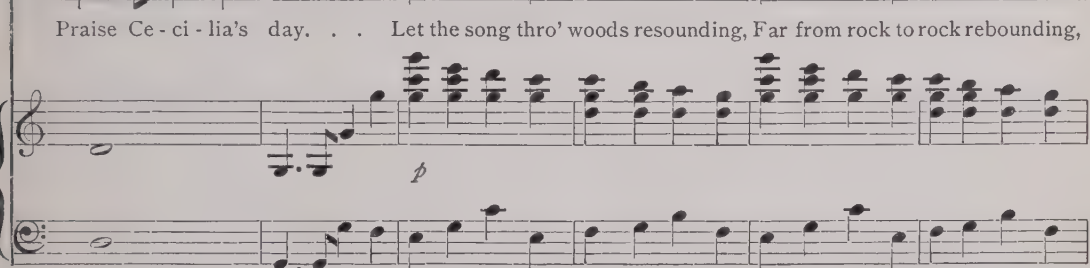
Let the song thro' woods resounding, And from rock to rock rebound-ing, Praise Ce - ci - lia's day,



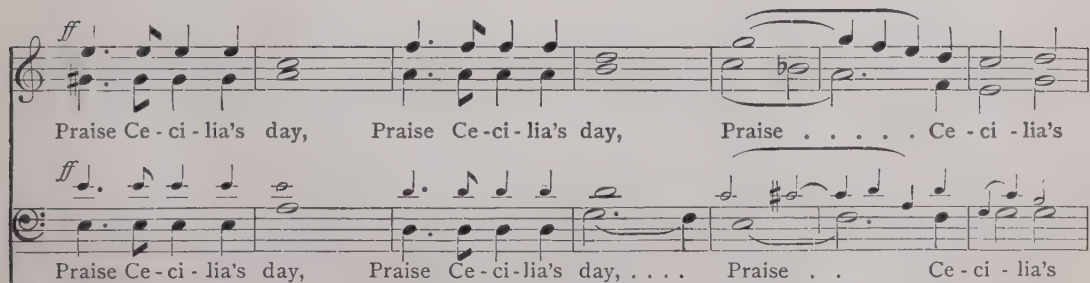
Let the song thro' woods resounding, And from rock to rock rebound-ing, Praise Ce - ci - lia's day,



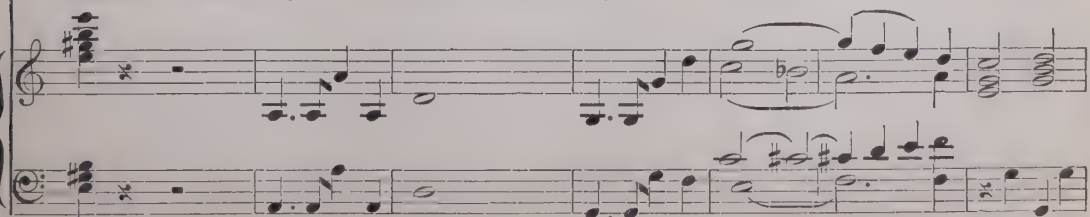
Praise Ce - ci - lia's day. Let the song thro' woods resounding, Far from rock to rock rebounding,



Praise Ce - ci - lia's day. . . Let the song thro' woods resounding, Far from rock to rock rebounding,



Praise Ce - ci - lia's day, Praise Ce - ci - lia's day, Praise Ce - ci - lia's



Praise Ce - ci - lia's day, Praise Ce - ci - lia's day, . . . Praise . . . Ce - ci - lia's

BROOKS SHALL MURMUR

The musical score is arranged in three systems. Each system contains a vocal line (treble and bass staves) and a piano accompaniment (grand staff). The lyrics are written below the vocal staves.

System 1:

Vocal: day, Praise Ce - ci - - - - lia's day, Praise Ce -
 day, Praise Ce - ci - - - - lia's day, Praise Ce -

System 2:

Vocal: ci - lia's day, Praise Ce - ci - lia's day!
 ci - lia's day, Praise Ce - ci - lia's day!

System 3:

The piano accompaniment in the third system includes dynamic markings: *dim.* (diminuendo) and *pp* (pianissimo).

GEORGE BOYLE

Arr. from HOFMANN'S "Melusina" by W. C. HOFF.

Andante
♩ = 57 *mf* *pp*

SOPRANO *p*
In the depth of Bres-si - li - a's for - est shade, In the

ALTO *p*
In the depth of Bres-si - li - a's for - est shade, In the

TENOR *ad lib.** *p*
In the depth of Bres-si - li - a's for - est shade, In the

BASS *p*
In the depth of Bres-si - li - a's for - est shade, In the

flow - er - a-dorn-ed ver-dant glade, Lies hid-den a foun-tain so cool and clear, lies

flow - er - a-dorn-ed ver-dant glade, Lies hid-den a foun-tain so cool and clear, lies

flow - er - a-dorn-ed ver-dant glade, Lies hid-den a foun-tain so cool and clear, lies

flow - er - a-dorn-ed ver-dant glade, Lies hid-den a foun-tain so cool and clear, lies

Cl. *p* *Ped.* *

NOTE. May be sung in two parts, Soprano and Alto.

* The small notes are for use in grades where there are Tenor voices.

IN BRESSILIA'S FOREST SHADE

hid - den a foun - tain so cool and clear, Where lindens are whisp'ring,
mf
hid - den a foun - tain so cool and clear, Where lindens are whisp'ring,
mf
hid - den a foun - tain so cool and clear, Where lindens are whisp'ring,
mf
hid - den a foun - tain so cool and clear, Where lindens are whisp'ring,
mf

where lindens are whisp'ring all thro' the year.
mf
where lindens are whisp'ring all . . . thro' the year.
mf
where lindens are whisp'ring all . . . thro' the year.
mf
where lindens are whisp'ring all thro' the year.

The birds sing so sweet - ly, so sweet - ly in
mf
The birds . . all sing in . . ev - 'ry . . tree, in
mf
The birds . . all sing in . . ev - 'ry . . tree, in . .
mf
The birds . . all sing in . . ev - 'ry . . tree, in . .

(144)

IN BRESSILIA'S FOREST SHADE

ev - 'ry tree, in ev - 'ry tree, the birds all sing in

ev - 'ry tree, in ev - 'ry tree, the birds all sing in

ev - 'ry tree, in ev - 'ry tree, the birds all sing in

ev - 'ry tree, in ev - 'ry tree, the birds all sing in

ev - 'ry tree, O'er the fra - grant flow - er - ets ran - ges the bee,

ev - 'ry tree, O'er the fra - grant flow - er - ets ran - ges the bee.

ev - 'ry tree, O'er the fra - grant flow - er - ets ran - ges the bee.

ev - 'ry tree, O'er the fra - grant flow - er - ets ran - ges the bee,

And the wa - ters that rip - ple with mur - mur - ing sound A -

And the wa - ters that rip - ple with mur - mur - ing sound A -

And the wa - ters that rip - ple with mur - mur - ing sound Break the

Ped. *Ped.* *Ped.* *Ped.*

IN BRESSILIA'S FOREST SHADE

lone break the si - lence that reigns a - round.

lone break the si - lence that reigns a - round.

lone break the si - lence that reigns a - round.

si - - - lence that reigns a - round.

Ped. * *Ped.* * *Ped.* * *Ped.* *

But love - lier still is that tran - quil scene, When the

But love - lier still is that tran - quil scene, When the

But love - lier still is that tran - quil scene; When the

Hns. But love - lier still is that tran - quil scene, When the

mf *Str.*

foun - tain is cheer'd with the smile of its queen, When the Nai - ads she joins in their

foun-tain is cheer'd with the smile of its queen, When the Nai - ads she joins in their

foun-tain is cheer'd with the smile of its queen, When the Nai - ads she joins in their

foun - tain is cheer'd with the smile of its queen, When the Nai - ads she joins in their

IN BRESSILIA'S FOREST SHADE

buoy - ant glee, when the Nai - ads she joins in their buoy - ant glee, The

buoy - ant glee, when the Nai - ads she joins in their buoy - ant glee, The

buoy - ant glee, when the Nai - ads she joins in their buoy - ant glee, The

buoy - ant glee, when the Nai - ads she joins in their buoy - ant glee, The

Wind *p Cl. Bssn. & Hns.*

fair - est of all, . . the fair - est of all, Me - lu -

fair - est of all, . . the fair - est of all, Me - lu -

fair - est of all, the fair - est of all, Me - lu -

fair - est of all, the fair - est of all, Me - lu -

mf *Wind* *mf Str.*

*Ped. ** *Ped. **

si - na, Me - lu - si - na is she.

si - na, Me - lu - si - na is she.

si - na is she.

si - na is she.

rit. *mf Tutti*

*Ped. ** *Ped. **

ALFRED BUNN

Allegretto

SOPRANO

From "The Bohemian Girl"

BALFE. Arr.

Hap-py and light of heart are those, yes, Hap-py and light of heart are those, who in each oth-

ALTO

Hap-py and light of heart are those, yes, Hap-py and light of heart are those, who in each oth-

TENOR *ad lib.**

Hap-py and light of heart are those, yes, Hap-py and light of heart are those, who in each oth-

BASS

Hap-py and light of heart are those, yes, Hap-py and light of heart are those, who in each oth-

er faith repose. er faith re-pose. Hap - py and light, and light of heart are those, who faith re-

er faith repose. er faith re-pose. Hap - py and light, and light of heart are those, who faith re-

er faith repose. er faith re-pose. Hap - py and light, and light of heart are those, who faith re-

er faith repose. er faith re-pose. Hap - py and light, and light of heart are those, who faith re-

NOTE. May be sung in two parts, Soprano and Alto.

* The small notes are for use in grades where there are Tenor voices.

HAPPY AND LIGHT OF HEART ARE THOSE

pose in each oth - er, faith re-pose, ah, Hap - py and light of heart are those, who

pose in each oth - er, faith re-pose, ah, Hap - py and light of heart are those, who

pose in each oth - er, faith re-pose, ah, Hap - py and light of heart are those, who

pose in each oth - er, faith re-pose, ah, Hap - py and light of heart are those, who

in each oth - er faith repose, who in each oth - er, who in each oth - er, who in each oth - er

in each oth - er faith repose, who in each oth - er, who in each oth - er, who in each oth - er

in each oth - er faith repose, who in each oth - er, who in each oth - er, who in each oth - er

in each oth - er faith repose, who in each oth - er, who in each oth - er, who in each oth - er

faith . . . re-pose. Happy and light of heart are those, who in each oth - er faith repose, who

faith . . . repose. Happy and light of heart are those, who in each oth - er faith repose, who

faith re - pose. Happy and light of heart are those, who in each oth - er faith re-pose, who

faith re - pose. Happy and light of heart are those, who in each oth - er faith re-pose, who

HAPPY AND LIGHT OF HEART ARE THOSE

in each oth-er faith re-*pose*,re-*pose*, Hap - py and light of heart . . are

in each oth-er faith re-*pose*,re-*pose*, Hap - py, yes, Hap - py and light of heart . . are

in each oth-er faith re-*pose*,re-*pose*, Hap - py and light of heart are

in each oth-er faith re-*pose*,re-*pose*, Hap - py, yes, Hap - py and light of heart are

those, who . . . in each oth - er faith . . . re - *pose*. Hap-py and light,

those, who . . . in each oth - er faith . . . re - *pose*. Hap-py and light,

those, who . . . in each oth - er faith . . . re - *pose*. Hap-py and light,

those, who . . . in each oth - er faith . . . re - *pose*. Hap-py and light,

hap - py and light, who in each oth - er faith re-*pose*, their faith re - *pose*.

hap - py and light, who in each oth - er faith re-*pose*, their faith re - *pose*.

hap - py and light, who in each oth - er faith re-*pose*, their faith re - *pose*.

hap - py and light, who in each oth - er faith re-*pose*, their faith re - *pose*.

SOPRANO
f
Hail, smil-ing morn, smil-ing morn, That tips the hills with gold, that

ALTO
f
Hail, hail, smil-ing morn, smil-ing morn, That tips the hills with gold, that

TENOR *ad lib.**
f
Hail, hail, smil-ing morn, smil-ing morn, That tips the hills with gold, that

BASS
f
Hail, hail, smil-ing morn, smil-ing morn, that

♩. = 96 f

tips the hills with gold, Whose ro - sy fin-gers ope the gates of day,

tips the hills with gold, Whose ro - sy fin-gers ope the gates of day,

tips the hills with gold, Whose ro - sy fin-gers ope the gates of day,

tips the hills with gold, Whose ro - sy fin-gers ope the gates of day,

NOTE. May be sung in two parts, Soprano and Alto.

*The small notes are for use in grades where there are Tenor voices.

HAIL, SMILING MORN

Ope the gates, the gates of day, hail, hail, hail, hail.

Ope the gates, the gates of day, hail, hail, hail, hail.

Ope . . . the gates . . . of day, Ope the gates, the gates of day, hail, hail, hail, hail.

Ope the gates, the gates of day, hail, hail, hail, hail.

f Who the gay face . . . of na - ture doth un - fold, . . .

f Who the gay face . . . of na - ture doth un - fold, . . . Who the gay face . . . of

f Who the gay face . . . of na - ture doth un - fold, . . . Who the gay face . . . of

f Who the gay face . . . of na - ture doth un - fold, . . . Who the gay face . . . of

p . . . At whose bright pres-ence dark-ness flies a - way, Flies a -

Na - ture doth un - fold, . . . At whose bright pres-ence dark-ness flies a - way,

Na - ture doth un - fold, . . . At whose bright pres-ence dark-ness flies a - way,

Na - ture doth un - fold, . . . At whose bright pres-ence dark-ness flies a - way,

HAIL, SMILING MORN

way, flies a - way, Dark - ness flies a - way, Dark-

Flies a - way, Flies a - way, Dark - ness flies a - way, Dark-

Flies a - way, Flies a - way, Dark - ness flies a - way, Dark-

Flies a - way, Flies a - way, Dark - ness flies a - way, Dark-

ness flies a - way, . At whose bright presence Dark - ness flies . . a - way, flies a -

ness flies a - way, . At whose bright presence Dark - ness flies . . a - way, flies a -

ness flies a - way, . At whose bright presence Dark - ness flies . . a - way, flies a -

ness flies a - way, . At whose bright presence Dark - ness flies . . a - way, flies a -

way; Hail, hail, hail, hail, hail, hail, hail, .

way; Hail, hail, hail, hail, hail, hail, hail, .

way; Hail, hail, hail, hail, hail, hail, hail, .

Dark-ness flies a - way; Dark-ness flies a-way; Hail, hail, hail. hail, hail, hail, hail, hail.

WILLIAM DUTHIE
Tempo marziale
SOPRANO *e stacc.*

CIRO PINSUTI
Arr. by W. C. HOFF



1. On steep Mount Carmel's height we stand, And gaze far o'er the Ho - ly land; Our
2. Though bleaching bones be - strew the shore, Where Chris - tian men have march'd be - fore, We'll

ALTO



1. On steep Mount Carmel's height we stand, And gaze far o'er the Ho - ly land; Our
2. Though bleaching bones be - strew the shore, Where Chris - tian men have march'd be - fore, We'll

TENOR (*ad lib.*)



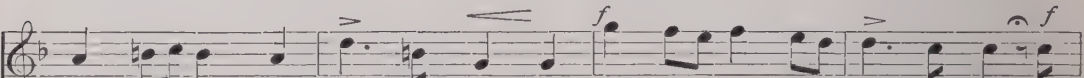
1. On steep Mount Carmel's height we stand, And gaze far o'er the Ho - ly land; Our
2. Though bleaching bones be - strew the shore, Where Chris - tian men have march'd be - fore, We'll

BASS



1. On steep Mount Car - mel's height we stand, And gaze far o'er the Ho - ly land; Our
2. Though bleaching bones be - strew the shore, Where Chris - tian men have march'd be - fore, We'll

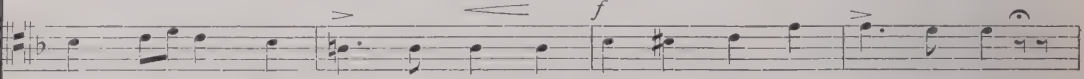
Tempo marziale



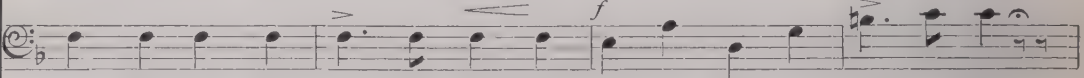
mail - clad-war - riors throng be - neath, 'Gainst Mos - lem foe fore - arm'd to death, Je -
smite in death the hea - then brood, And plant the cross in Mos - lem blood! Je -



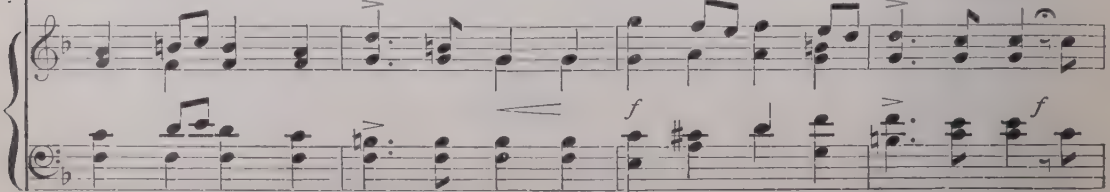
mail - clad-war - riors throng be - neath, 'Gainst Mos - lem foe fore - arm'd to death, Je -
smite in death the hea - then blood, And plant the cross in Mos - lem blood! Je -



mail - clad-war - riors throng be - neath, 'Gainst Mos - lem foe fore - arm'd to death,
smite in death the hea - then blood, And plant the cross in Mos - lem blood!



mail - clad-war - riors throng be - neath, 'Gainst Mos - lem foe fore - arm'd to death,
smite in death the hea - then blood, And plant the cross in Mos - lem blood!



NOTE. May be sung in two parts, Soprano and Alto.
The small notes are for use in grades where there are Tenor voices.

THE CRUSADERS

p
 ru - sa - lem! Je - ru - sa - lem! we lift our
 ru - sa - lem! Je - ru - sa - lem! Thou ci - ty

p *pp*
 ru - sa - lem! Je - ru - sa - lem! Je - ru - sa - lem!
 ru - sa - lem! Je - ru - sa - lem! Je - ru - sa - lem!

p *pp*
 Je - ru - sa - lem! Je - ru - sa - lem!
 Je - ru - sa - lem! Je - ru - sa - lem!

p
 eyes blest! To where thy sa - cred tow - ers
 Thy tem - ple is our place of

pp
 we lift our eyes To where thy sa - cred,
 thou ci - ty blest! Thy tem - ple is

pp
 we lift our eyes To where thy sa - cred,
 thou ci - ty blest! Thy tem - ple is

pp
 we lift our eyes To where thy sa - cred,
 thou ci - ty blest! Thy tem - ple is

THE CRUSADERS

cres. e animando

rise, While bra - zen trum - pets' mar - tial sound Pro - claims the vow that
rest! And as we scale thy ram - parts high, The heav'ns shall ech - o

cres. e animando

thy tow - ers rise, While bra - zen trum - pets' mar - tial sound Pro - claims the vow that
our place of rest, And as we scale thy ram - parts high, The heav'ns shall ech - o

cres. e animando

thy tow - ers rise, While bra - zen trum - pets' mar - tial sound Pro - claims the vow that
our place of rest, And as we scale thy ram - parts high, The heav'ns shall ech - o

cres. e animando

thy tow - ers rise, While bra - zen trum - pets' mar - tial sound Pro - claims the vow that
our place of rest, And as we scale thy ram - parts high, The heav'ns shall ech - o

ff *rall. e dim.* *p a tempo* *pp*

swells a - round; "Save the Ho - ly Sep - ul - chre! A - - men!
far our cry, "Save the Ho - ly Sep - ul - chre! A - - men!

ff *rall. e dim.* *p a tempo* *pp*

swells a - round; "Save the Ho - ly Sep - ul - chre! A - - men!
far our cry, "Save the Ho - ly Sep - ul - chre! A - - men!

ff *rall. e dim.* *p a tempo* *pp*

swells a - round; "Save the Ho - ly Sep - ul - chre! A - - men!
far our cry, "Save the Ho - ly Sep - ul - chre! A - - men!

ff *rall.* *p a tempo*

THE CRUSADERS

cres. *pp* *f*

Save the Ho - ly Sep - ul - chre! A - men! Save! save . . the Ho - ly

cres. *pp* *f* *p*

Save the Ho - ly Sep - ul - chre! A - men! Save! save! save the

cres. *pp* *f* *p*

Save the Ho - ly Sep - ul - chre! A - men! Save! save! save the

cres. *pp* *f* *p*

Save the Ho - ly Sep - ul - chre! A - men! Save! save! save the

p *pp* *sotto voce e un poco rit.*

Sep - ul - chre! Save . . the Ho - ly Sep - ul - chre! A - men!"

p *pp*

Ho - ly Sep - ul - chre! Save! save the Ho - ly Sep - ul - chre! A - - men."

p *pp*

Ho - ly Sep - ul - chre! Save! save the Ho - ly Sep - ul - chre! A - - men."

p *pp*

Ho - ly Sep - ul - chre! Save! save the Ho - ly Sep - ul - chre! A - - men!"

sotto voce e un poco rit.

Mrs. HEMANS

Marziale
SOPRANO

R. L. de PEARSALL

Arr. by W. C. HOFF

f marc. mf

'Twas a trum - pet's peal - ing sound, And the Knight look'd down from the Pay-nim's tow'r, And a

f mf

'Twas a trum - pet's peal - ing sound, And the Knight look'd down from the Pay-nim's tow'r, And a

f mf

'Twas a trum - pet's peal - ing sound, And the Knight look'd down from the Pay-nim's tow'r, And a

f mf

'Twas a trum - pet's peal - ing sound, And the Knight look'd down from the Pay-nim's tow'r, And a

f marc. mf

♩ = 120

f

Chris-tian host in its pride and pow'r Thro' the pass be - neath him wound.

f

Chris-tian host in its pride and pow'r Thro' the pass be - neath him wound. Cease a - while, . .

f

Chris-tian host in its pride and pow'r Thro' the pass be - neath him wound. Cease a - while, . .

f

Chris-tian host in its pride and pow'r Thro' the pass be - neath him wound. Cease a - while, cease

NOTE. May be sung in two parts, Soprano and Alto.

* The small notes are for use in grades where there are Tenor voices.

'T WAS A TRUMPET'S PEALING SOUND

Cease a-while, clar - ion, clar - ion wild and shrill!

... cease a - while, ... cease a-while, cease, clar - ion wild and shrill! Cease, cease a -

cease a - while, ... cease a-while, cease, clar - ion wild and shrill! ... Cease,

... a-while, cease a - while, cease, clar - ion wild and shrill! a - while, cease,

dim.

Cease! Let them hear the cap - tive's voice, be still, be still!

while! Let them hear the cap - tive's voice, be still, be still! be still!

cease! Let them hear the cap - tive's voice, be still, ... be still!

cease! Let them hear the cap - tive's voice, be still, be still!

dim.

p Più lento, ed espr.

They are gone, they have all passed by! They in whose wars I had

They are gone, they have all passed by! They are gone, ... in whose wars I had

They are gone, they have all passed by! They are gone, ... in whose wars I had

They have all passed by! They are gone, They in whose wars I had

p Più lento, ed espr.

'TWAS A TRUMPET'S PEALING SOUND

borne my part; They that I lov'd with a broth - er's heart, They have
borne my part; They that I lov'd with a broth - er's heart, have
borne my part; They that I lov'd, they have
borne my part; They that I lov'd, they have
left me here to die! Sound a - gain, sound, sound a - gain,
left me here to die! Sound a - gain, sound, sound a - gain,
left me here to die! Sound a - gain, sound, sound a - gain,
left me here to die, to die! Sound a - gain, sound, sound a - gain, sound a -
clar - ion, clar - ion, pour thy blast! Sound, for the
sound, sound a - gain, clar - ion, pour thy blast! Sound a - gain, sound, sound, for . . the
. . sound a - gain, clar - ion, pour thy blast! Sound, sound, . . for the
gain, clar - ion, pour thy blast! Sound a - gain, a - gain, for the

'Twas a TRUMPET'S PEALING SOUND

cap - tive's dream of hope is past! 'Twas a trum - pet's peal - ing

cap - tive's hope is past! 'Twas a trum - pet's peal - ing

cap - tive's dream of hope, the captive's dream is past! 'Twas a trum - pet's peal - ing

cap - tive's dream of hope is past! 'Twas a trum - pet's peal - ing

sound, And the Knight look'd down from the Pay - nim's tow'r, And a

sound, And the Knight look'd down from the Pay - nim's tow'r, And a

sound, And the Knight look'd down from the Pay - nim's tow'r, And a

sound, And the Knight look'd down from the Pay - nim's tow'r, And a

Chris - tian host in its pride and pow'r Thro' the pass be - neath him wound.

Chris - tian host in its pride and pow'r Thro' the pass be - neath him wound.

Chris - tian host in its pride and pow'r Thro' the pass be - neath him wound.

Chris - tian host in its pride and pow'r Thro' the pass be - neath him wound.

No. 47

LULLABY OF LIFE

Rev. S. J. STONE

*Allegretto non troppo**mf* SOPRANO

HENRY LESLIE

Arr. by W. C. HOFF

1. Sleep, lit - tle flow - er, . . . whose pet - als fade and
2. Sleep, sum - mer wind, whose breath - ing grows more

mf ALTO

1. Sleep, lit - tle flow - er, whose pet - als fade and
2. Sleep, sum - mer wind, whose breath - ing grows more

mf TENOR *ad lib.**

1. Sleep, lit - tle flow - er, whose pet - als fade . . and
2. Sleep, sum - mer wind, whose breath - ing grows . more

mf BASS

1. Sleep, lit - tle flow - er, whose pet - als fade grows and
2. Sleep, sum - mer wind, whose breath - ing grows more

mf ♩ = 57

fall, . . O'er the sun - less ground; Ring no more peals of
faint, As night draws slow - ly nigh; . Cease thy sweet chant - ing

fall, . . O'er the sun - less ground; Ring no more peals of
faint, As night draws slow - ly nigh; . Cease thy sweet chant - ing

fall, . . O'er the sun - less ground; Ring no more peals of
faint, As night draws slow - ly nigh; . Cease thy sweet chant - ing

fall, . . O'er the sun - less ground; Ring no more peals of
faint, As night draws slow - ly nigh; . Cease thy sweet chant - ing

NOTE. May be sung in two parts, Soprano and Alto.

* The small notes are for use in grades where there are Tenor voices.

LULLABY OF LIFE

per-fume on the air, . . Sleep long and sound.
in the clois-tral woods And seem to die.

per-fume on the air, . . Sleep long and sound.
in the clois-tral woods And seem to die.

per-fume on the air, . . Sleep long and sound.
in the clois-tral woods And seem to die.

per-fume on the air, . . Sleep long and sound.
in the clois-tral woods And seem to die.

f *dim.*

pp Sleep, sleep, sleep, . . sleep. . . Sleep, sleep.

pp Sleep, sleep, sleep, . . sleep. . . Sleep, sleep.

pp Sleep, sleep, sleep, . . sleep. . . Sleep, sleep.

pp Sleep, sleep, sleep, sleep. . Sleep, sleep.

pp Sleep, sleep, sleep, sleep. . Sleep, sleep.

LULLABY OF LIFE

f Lento quassi Recit.

Sleep, thou great o - cean, Whose wild wa-ters sink un - der the set - ting sun;

Sleep, thou great o - cean, Whose wild wa-ters sink un - der the set - ting sun;

Sleep, thou great o - cean, Whose wild wa-ters sink un - der the set - ting sun;

Sleep, thou great o - cean, Whose wild wa-ters sink un - der the set - ting sun;

Hush the loud mu - sic of thy war - ring waves, Till night is done, Sleep, sleep, sleep. *piu lento. dim.*

Hush the loud mu - sic of thy war - ring waves, Till night is done, Sleep, sleep, sleep. *piu lento. dim.*

Hush the loud mu - sic of thy war - ring waves, Till night is done, Sleep, sleep, sleep. *piu lento. dim.*

Hush the loud mu - sic of thy war - ring waves, Till night is done, Sleep, sleep, sleep. *piu lento. dim.*

Sleep, thou tir - ed heart, whose moun - tain puls - - - es

Sleep, thou tir - ed heart, whose moun - tain puls - - - es

Sleep, thou tir - ed heart, whose moun - tain puls - - - es

Sleep, thou tir - ed heart, whose moun - tain puls - - - es

LULLABY OF LIFE

[illegible]

LULLABY OF LIFE

Adagio non troppo cres

cen do

The musical score is written for voice and piano. It consists of two systems of staves. The first system has four vocal staves (Soprano, Alto, Tenor, Bass) and two piano staves. The second system also has four vocal staves and two piano staves. The tempo is marked 'Adagio non troppo' and the dynamics include 'p' (piano), 'cres' (crescendo), 'cen' (canto), 'do' (do), and 'dim.' (diminuendo). The key signature is one sharp (F#) and the time signature is common time (C). The lyrics are: 'Sleep, for 'tis on - ly sleep and there shall be . . . Sleep, for . . . 'tis on - ly sleep, and there shall . . . be . . . Sleep, . . for 'tis on - ly sleep and there . . . shall . . . new . . . life . . for all at day, So sleep . . all . . new . . . life . . . at all at day, So sleep all . . new . . . life . . for all . . for . . day, . . . So sleep . . all . . be . . new life for all at day, . . . sleep . . . all . . un - til . . the rest - - ful night has dim. sleep . . all un - til the rest - - ful night has dim. sleep . . . all un - til the rest - - ful night has dim. So sleep un - til the rest - ful night has dim.' The piano part features a steady accompaniment with a tempo marking of 54 beats per minute.

Sleep, for 'tis on - ly sleep and there shall be . . .

Sleep, for . . . 'tis on - ly sleep, and there shall . . . be . . .

Sleep, . . for 'tis on - ly sleep and there . . . shall . . .

new . . . life . . for all at day, So sleep . . all . .

new . . . life . . . at all at day, So sleep all . .

new . . . life . . for all . . for . . day, . . . So sleep . . all . .

be . . new life for all at day, . . .

sleep . . . all . . un - til . . the rest - - ful night has dim.

sleep . . all un - til the rest - - ful night has dim.

sleep . . . all un - til the rest - - ful night has dim.

So sleep un - til the rest - ful night has dim.

LULLABY OF LIFE

pass'd a - way, . . . pass'd a - way, Sleep,

pass'd, pass'd, . . . pass'd a - way, Sleep,

pass'd, pass'd a - way, Sleep,

pass'd, . . . pass'd a - way, Sleep,

dim. *rall* - - - *en* - - - - - *tan* - - - *do.*

sleep, sleep, sleep, sleep.

dim. *rall* - - - *en* - - - - - *tan* - - - *do.*

sleep, sleep, sleep, sleep.

sleep, sleep, sleep, sleep.

sleep, sleep.

ppp

W. H. BELLAMY

*Allegro moderato, con anima**f* SOPRANO

J. L. HATTON

Arr. by W. C. HOFF

f ALTO

f TENOR *ad lib.* *

f BASS

Allegro moderato, con anima

f ♩ = 120

He that hath a pleas - ant face, And will join in catch or

He that hath a pleas - ant face, And will join in catch or

He that hath a pleas - ant face, And will join in catch or

He that hath a pleas - ant face, And will join in catch or

glee, He shall have a wel - come place 'Mid this good - ly com - pa -

glee, He shall have a wel - come place 'Mid this good - ly com - pa -

glee, He shall have a wel - come place 'Mid this good - ly com - pa -

glee, He shall have a wel - come place 'Mid this good - ly com - pa -

NOTE. May be sung in two parts, Soprano and Alto.

* The small notes are for use in grades where there are Tenor voices.

HE THAT HATH A PLEASANT FACE

ny. He that hath a pleas - ant face, And will join in catch or

ny. He that hath a pleas - ant face, And will

ny. He that hath a pleas - ant face, And will

ny. He that hath a

glee, And will join in catch or glee, and will

join in catch, and will join in catch or join in catch or glee, and will

join in catch, and will join in catch or glee, and will

pleas - ant face, and will join in catch or glee, and will

join in catch or glee, and will join in catch or glee, will join in catch, will

join in catch or glee, and will join in catch or glee, will join in

join in catch or glee, and will join in catch or glee,

join in catch or glee, and will join in catch or glee, in catch or

HE THAT HATH A PLEASANT FACE

join in glee, catch or glee, join in glee, ...
 catch or glee, will join in catch or glee, will join in catch or glee, ...
 will join in catch, in catch or glee, in catch or glee,
 glee, in catch or glee, in catch or glee, or glee,
 He shall have a wel - come place 'Mid this good - ly com - pa - ny.
 He shall have a wel - come place 'Mid this good - ly com - pa - ny.
 He shall have a wel - come place 'Mid this good - ly com - pa - ny.
 He shall have a wel - come place 'Mid this good - ly com - pa - ny.
 If he can - not sing or play, Why, then, pi - ty of his
 If he can - not sing or play, Why, then, pi - ty of his
 If he can - not sing or play, Why, then, pi - ty of his
 or play, Why, then, pi - ty of his

cres.
cres.
cres.
cres.
cres.
f
riten.
f
riten.
f
riten.
f
riten.
p
p
p
p

HE THAT HATH A PLEASANT FACE

heart! Not-with-stand - ing let him stay; He can do the list' - ner's

heart! Not-with-stand - ing let him stay; He can do the list' - ner's

heart! Not-with-stand - ing let him stay; He can do the list' - ner's

heart! Not-with-stand - ing let him stay; He can do the list' - ner's

part. If he can - not play or sing, And he on - ly comes to

part. If he can - not play or sing, And he on - ly comes to

part. If he can - not play or sing, And he on - ly comes to

part. If he can - not play or sing, And he on - ly comes to

talk, Then that's quite an - oth - er thing, He may take his hat, and

talk, Then that's quite an - oth - er thing, He may take his hat, and

talk, Then that's quite an - oth - er thing, He may take his hat, and

talk, Then that's quite an - oth - er thing, He may take his hat, and

HE THAT HATH A PLEASANT FACE

walk, may take his hat, and walk, take his hat, walk, may take his hat, and walk, may take his hat, may take his hat, may take his hat, may take his hat, may take his hat

and walk; For he shall have no wel-come place 'Mid this good-ly com - pa - ny. hat, and walk; For he shall have no wel-come place 'Mid this good-ly com - pa - ny. may take his hat; For he shall have no wel-come place 'Mid this goodly com - pa - ny. hat, and walk; For he shall have no wel-come place 'Mid this good-ly com - pa - ny.

BIRDS IN THE NIGHT

(UNACCOMPANIED)

LIONEL H. LEWIN

Gently ♩ = 76

SOPRANO AND ALTO

ARTHUR SULLIVAN

Arr. by W. C. HOFF

1. Birds in the night that soft - ly call, Winds in the night that strange - ly sigh,
2. Life may be sad for us that wake; Sleep, lit - tle bird, and dream not why;

TENOR *ad lib.** AND BASS

Come to me, help me, one and all, And mur - mur, mur - mur, mur - mur,
Soon is the sleep but God can break, When an - gels whis - per, whis - per,

f mur - mur ba - by's - lul - la - by, Lul - la - by, . . Lul - la - by, . . Lul - la
pp an - gels whis - per lul - la - by, Lul - la - by, . . Lul - la - by, . . Lul - la

p lul - la lul - la lul - la lul - la - by, Lul - la - by, ba - by, While the hours run;

p Fair may the day be When night is done. Lul - la - by, ba - by,

While the hours run, Lulla-by, lul-la-by, lul-la-by, lul-la-by, lul-la-by, . . . lul-la-by, lul-la-by. . .

NOTE. May be sung in two parts, Soprano and Alto.

* The small notes are for use in grades where there are Tenor voices.

BURNS
*Moderato*G. M. GARRETT, Mus. Doc.
Arr. by W. C. HOFF

SOPRANO

Oh, my luve's like a red, red rose, That's new - ly sprung in

ALTO

Oh, my luve's like a red, red rose, That's new - ly sprung in

TENOR *ad lib.**

Oh, my luve's like a red, red rose, That's new - - - ly

BASS

Oh, my luve's like a red, red rose, That's new - - - ly

Moderato

June, . . Oh, my luve's like the mel - o - die That's sweet - ly played in tune, That's

June, Oh, my luve's like the mel - o - die That's sweet - ly played in tune, That's

sprung in June, Oh, my luve's like the mel - o - die That's sweet - ly play'd in tune, That's

sprung in June, Oh, my luve's like the mel - o - die That's sweet - ly played in tune, That's

NOTE. May be sung in two parts, Soprano and Alto.

* The small notes are for use in grades where there are Tenor voices.

OH, MY LUVES LIKE A RED, RED ROSE

sweet - ly played in tune, that's play'd in tune, tune. As fair art thou, . . .

sweet - ly play'd in tune, Sweetly play'd in tune, play'd in tune, tune. As fair art

sweet - ly play'd in tune, that's sweet-ly play'd in tune, tune. As fair art

sweet - ly, sweet - ly play'd in tune, play'd in tune, tune. As fair art

. . my bon-nie lass, So deep in luv am I, And I will luv thee

thou, my bon-nie lass, So deep in luv am I, And I will luv thee

thou, my bon-nie lass, So deep in luv am I, And I will luv thee

thou, my bon-nie lass, So deep in luv am I, And I will luv thee

OH, MY LUVE'S LIKE A RED, RED ROSE

still, my dear, Till a' the seas gang dry, And I will luv thee still, my dear, And

still, my dear, Till a' the seas gang dry, And I will luv thee still, my dear, And

still, my dear, Till a' the seas gang dry,

still, my dear, Till a' the seas gang dry, And I will luv thee, luv thee

cres.

I will luv thee, luv thee still, my dear, Till a' the seas gang dry.

I will luv thee still, luv thee still, my dear, Till a' the seas gang dry.

And I will luv thee still, my dear, Till a' the seas gang dry.

still, my dear, And I will love thee still, my dear, Till a' the seas gang dry.

ff rall.

OH, MY LUVE'S LIKE A RED, RED ROSE

2. Till . . a' the seas gang dry, my dear, And the rocks melt wi' the

2. Till a' the seas gang dry, my dear, And the rocks melt wi' the

2. Till . . a' the seas gang dry, my dear, And the rocks melt

2. Till a' the seas gang dry, my dear, And the rocks melt

sun, . . I will luvè . . thee . . still, my dear, While the sands o' life shall run, While the

sun, I will luvè . . thee still, my dear, While the sands o' life shall run, . . While the

wi' the sun, I will luvè thee still, my dear, While the sands o' life shall run, . While the

wi' the sun, I will luvè . . thee still, my dear, While the sands o' life shall run, . . While the

OH, MY LUVE'S LIKE A RED, RED ROSE

The musical score is written for voice and piano. The key signature has three sharps (F#, C#, G#), and the time signature is common time (C). The score is divided into two systems. The first system contains four vocal staves and two piano staves. The second system contains four vocal staves and two piano staves. Dynamics include *pp* (pianissimo), *p* (piano), and *mf* (mezzo-forte). Performance markings include *I* and *2 espress* (espressivo). The lyrics are written below the vocal staves.

sands, the sands o' life, o' life, . . . shall run, run. And fare thee well, . . .

sands, the sands o' life, the sands o' life, o' life shall run, run. And fare thee

sands, the sands o' life, the sands o' life shall run, run. And fare thee

sands o' life, the sands o' life, o' life shall run, run. And fare thee

. . . my on-ly luv, . . . And fare thee well a-while! And I will come a-

well, my on-ly luv, And fare thee well a-while! And I will come a-

well, my on-ly luv, And fare thee well a-while! And I will come a-

well, my on-ly luv, And fare thee well a-while! And I will come a-

OH, MY LUVE'S LIKE A RED, RED ROSE

gain, my luv, Tho' 'twere ten thousand mile, And I will come a - gain, my luv, And gain, my luv, Tho' 'twere ten thousand mile, And I will come a - gain, my luv, And gain, my luv, Tho' 'twere ten thousand mile.

I will come, will come a - gain, my luv, Tho' 'twere ten thousand mile. I will come a - gain, come a - gain, my luv, Tho' 'twere ten thousand mile. And I will come a - gain, my luv, Tho' 'twere ten thousand mile. gain, my luv, and I will come a - gain, my luv, Tho' 'twere ten thousand mile.

H. W. LONGFELLOW
Andantino
 SOPRANO

MICHAEL WATSON

pp

I heard the trail - ing gar - ments of the Night, heard the trail - ing

ALTO
pp

I heard the trail - ing gar - ments of the Night, heard the trail - ing

*TENOR ad lib.**
pp

I heard the trail - ing gar - - - ments, heard the trail - ing

BASS
pp

I heard the trail - ing gar - ments of the Night, heard the trail - ing

Andantino ♩ = 60

cres.

gar - ments of the Night, Sweep thro' her mar - ble halls, thro' her mar - ble

cres.

gar - ments of the Night, Sweep thro' her mar - ble halls, thro' her mar - ble

gar - - - ments Sweep thro' her mar - ble

cres.

gar - ments of the Night, Sweep thro' her

* The small notes are for use in grades where there are Tenor voices.

NIGHT

sf halls, thro' her mar - ble halls! *mf cres* sa - ble skirts all fring'd with *cen* do.

mf cres sa - ble skirts all fring'd with *cen* do.

mf cres sa - ble skirts all fring'd with *cen* do.

mf cres sa - ble skirts all fring'd with *cen* do.

mf cres sa - ble skirts all fring'd with *cen* do.

ff light, fring'd with light, From the ce - les - tial walls!

ff light, fring'd with light, From the ce - les - tial walls!

ff light, fring'd with light, with light!

ff light, fring'd with light, all fring'd with light! *mp* I felt her presence by its

mp I felt her presence by its spell, by its spell of . . . might.

mp by its spell, I felt her presence by its

mp I felt her presence by its spell, felt her pres - ence

spell . . . of might, I felt her pres-ence by its

NIGHT

cres. *f* SOLO *p*

Stoop o'er me from a - bove, Stoop o'er me from a - bove; The calm, . . . ma-jes - tic

cres. *f* SOPRANO *pp*

spell o'er me from a - bove, stoop o'er me from a - bove; The calm, ma - jes - tic

cres. *pp*

Stoop o'er me from a - bove; Stoop o'er me from a - bove; The calm, ma - jes - tic

cres. *pp* BASS

spell o'er me from a - bove; Stoop, stoop a - bove; The calm, ma - jes - tic

cres. *p*

cres.

pres-ence of the night, the calm, ma-jes - tic pres-ence of the Night, As of the one, I

cres.

pres - ence, calm, ma - jes - tic pres-ence of the Night, As of the one,

cres.

pres - ence, calm ma - jes - tic pres-ence of the Night, As of the one,

cres.

pres - ence, calm ma - jes - tic pres-ence of the Night, As of the one,

cres.

NIGHT

love, as of the one I love; The calm, the calm, ma-jes - tic

as of the one, as of the one . . . I love; The calm, the calm, ma - jes - tic

as of the one, as of the one . . . I love; The calm, the calm, ma-jes - tic

as of the one, as of the one I love; The calm, the calm, ma - jes - tic

rit. *a tempo* *mf* *pp*

pres-ence of the Night, the calm, ma-jes - tic pres-ence of the Night,

pres - ence, calm, ma - jes - tic pres - ence of the Night, As

pres-ence of the Night, the calm, ma-jes - tic pres-ence of the Night, As

pres - ence, calm, ma - jes - tic pres - ence of the Night, As

rit. *a tempo*

NIGHT

As of the one I love, I love, . . . the one I love, as of the one I love, I love,
of the one I love, as of the one I love, as of the one I love,
of the one I love, as of the one I love, as of the one I love,
of the one I love, as of the one I love, as of the one I love,
. . . as of the one, the one I love. O ho - ly Night! from thee I
As of the one I love, the one I love. O ho - ly Night!
O ho - ly Night!
O ho - ly Night!
moderato = 84
rall. pp
learn to bear What man, what man has borne before: Thou lay'st thy fin - ger on the lips of
thee I learn to bear What man has borne before: Thou lay'st thy fin - ger on the lips of
thee I learn to bear What man has borne before: O ho - ly, ho - ly Night!
from thee I learn to bear What man, what man has borne be - fore: ho - ly Night!

NIGHT

Care And they com - plain, and they complain no more. Peace, peace, O - res - tes - like I

Care And they com - plain, and they complain no more. Peace, peace, O - res - tes - like I

ho - ly Night! and they com - plain . . no more. Peace, peace, O - res - tes - like I

ho - ly Night! and they com - plain no more. Peace, peace, O - res - tes - like I

breathe this pray'r! Peace, peace, O - res - tes - like I breathe this pray'r! De-scend, O ho - ly

breathe this pray'r! Peace, peace, O - res - tes - like I breathe this pray'r! De-scend, descend with

breathe this pray'r! Peace, peace, O - res - tes - like I breathe this pray'r! Descend, descend with

breathe this pray'r! I breathe this pray'r! Descend, descend with

NIGHT

cres. *f* *ff*

Night, O ho - ly Night the thrice-pray'd for, the most fair, The best be - lov - ed Night, the

cres. *f* *ff*

broad-wing'd flight, The welcome, the thrice-pray'd for, the most fair, The best be - lov - ed Night, the

cres. *f* *ff*

broad-wing'd flight, The wel - come, the thrice-pray'd for, the most fair, The best be - lov - ed Night, the

cres. *f* *ff*

broad-wing'd flight, The welcome, the thrice-pray'd for, the most fair, The best be - lov - ed Night, the

best be - lov - ed Night! De - scend, de - scend, be - lov - ed Night, De - scend, de - scend, be -

best be - lov - ed Night! De - scend, be - lov - ed, lov - ed Night, De - scend, de - scend, be -

best be - lov'd! De - scend, de - scend, be - lov - ed Night, De - scend, de - scend, be - lov - ed

best be - lov'd! De - scend, . . . be - lov'd, de - scend, de - scend, . . . be - lov'd, de -

NIGHT

cres. *f*

lov - ed Night, The best be - lov - ed Night, the best be - lov - ed Night,

cres. *f* *p* *poco rit.*

lov - ed Night, The best be - lov - ed Night, the best be - lov - ed Night, The best be - lov - ed

cres. *f* *p* *poco rit.*

Night, de - scend, The best be - lov - ed Night, the best be - lov - ed Night, The best be - lov - ed

cres. *f*

scend, de - scend, The best be - lov - ed Night, the best be - lov - ed Night,

cres. *f* *p* *poco rit.*

p *poco rit.* *pp rall. poco a poco.*

The best be - lov - ed Night, best be - lov - ed Night! . . .

p *poco rit.* *pp rall. poco a poco.*

Night, The best be - lov - ed Night, best be - lov - ed Night! . . .

p *poco rit.* *pp rall. poco a poco.*

Night, The best be - lov - ed Night, best be - lov - ed Night! . . .

p *poco rit.* *pp rall. poco a poco.*

The best be - lov - ed Night, best be - lov - ed Night! . . .

p *pp rall. poco a poco.*

HEINRICH HEINE
Moderato
SOPRANO AND ALTO

SCHUMANN
Arr. by W. C. HOFF

mf

To France were re - turn - ing two gren - a -

TENOR *ad lib.** AND BASS *mf*

To France were re - turn - ing two gren - a -

Moderato

mf

Ped.

diers, Their Rus - sian cap - tiv - i - ty leav - ing, And

diers, Their Rus - sian cap - tiv - i - ty leav - ing, And

p

when they came to the Ger-man fron - tier Their heads were bow'd down with

when they came to the Ger-man fron - tier Their heads were bow'd down with

* The small notes are for use in grades where there are Tenor voices.

THE TWO GRENADIERS

p

griev - ing, 'Twas there that they both heard the sor - row - ful tale, Dis -

p

griev - ing, 'Twas there that they both heard the sor - row - ful tale, Dis -

cres.

as - ter their coun - try had sha - ken, De - feat - ed and scat - ter'd the

cres.

as - ter their coun - try had sha - ken, De - feat - ed and scat - ter'd the

cres.

f rit.

val - i - ant host, And the Emp-'ror, the Emp-'ror been ta - ken.

f rit.

val - i - ant host, And the Emp-'ror, the Emp-'ror been ta - ken.

f rit.

ff a tempo

THE TWO GRENADIERS

p

Then sor - row'd to - geth - er ³ the gren - a - diers, Such

p

Then sor - row'd to - geth - er ³ the gren - a - diers, Such

p

dole - ful news to be learn - ing. And one spoke out a - mid his tears, "My

p

dole - ful news to be learn - ing. And one spoke out a - mid his tears, "My

wound - once a - gain are burn - ing." The oth - er said: "The song is done, Would

wound - once a - gain are burn - ing." The oth - er said: "The song is done, Would

THE TWO GRENADIERS

that I too were dy - ing, But I've a wife and child at home, On

that I too were dy - ing, But I've a wife and child at home, On

mf me for bread re - ly - ing." "Nor wife nor child give care to me, What

mf me for bread re - ly - ing." "Nor wife nor child give care to me, What

mf

f mat - ter if they are for - sa - ken; Let them beg their bread, if they

f mat - ter if they are for - sa - ken; Let them beg their bread, if they

f

THE TWO GRENADIERS

ff *p*

hun - gry be, My Emp - 'ror, my Emp - 'ror is tak - en! O

hun - gry be, My Emp - 'ror, my Emp - 'ror is tak - en! O

ff *p*

piu moto.

grant me, broth-er, but one prayer, If my hours I now must

piu moto.

grant me, broth-er, but one prayer, If my hours I now must

p piu moto.

num - ber, My bod - y take home to my na - tive land, In

num - ber, My bod - y take home to my na - tive land, In

THE TWO GRENADIERS

SOPRANO

France let me peace - ful - ly slum - ber. *mf* My

ALTO

France let me peace - ful - ly slum - ber. *mf* My cross of hon - or with its

France let me peace - ful - ly slum - ber. *mf* My cross of hon - or with its

cross of hon - or with its band, Leave on my bos - om

band, Leave on my bos - om ly - ing, My

band, Leave on my bos - om ly - ing, My

ly - ing, My mus - ket place within my hand, My sword around me ty - ing. Thus *f*

mus - ket place within my hand, My sword a - round me ty - ing. Thus *f*

mus - ket place within my hand, My sword a - round me ty - ing. Thus *f*

cres. e rit.

THE TWO GRENADIERS

Maestoso

will I lis - ten with - in the tomb, A sen - try still and un -

will I lis - ten with - in the tomb, A sen - try still and un -

Maestoso

f *sf*

stir - ring, Till the war of can - non re-sounds thro' the gloom, And

stir - ring, Till the war of can - non re-sounds thro' the gloom, And

sf

tramp of the horse - men spur - ring. Then o - ver my grave will my

tramp of the horse - men spur - ring. Then o - ver my grave will my

THE TWO GRENADIERS

Em - per - or ride, While swords with clash are de - scend - ing, While swords with clash are de -

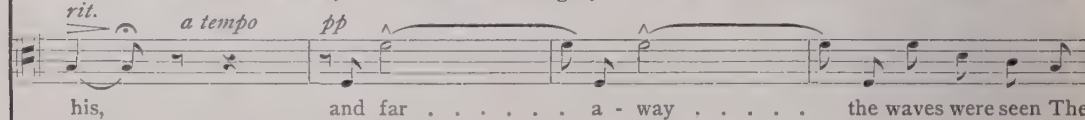
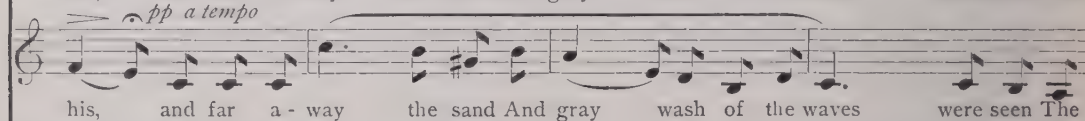
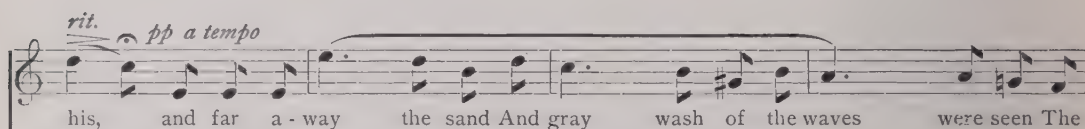
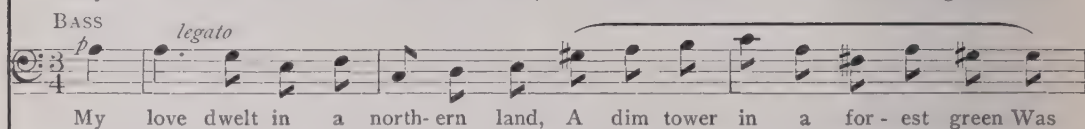
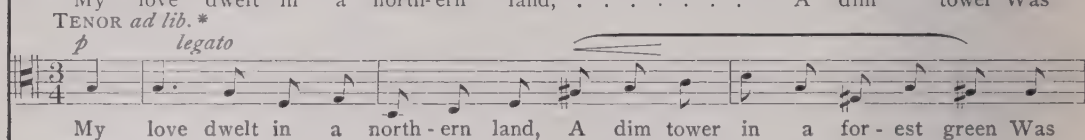
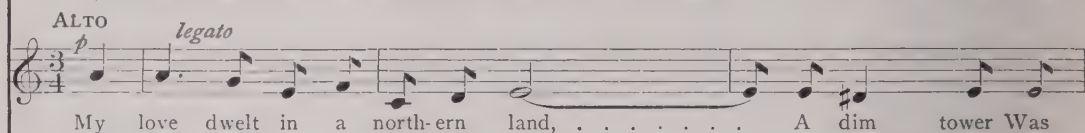
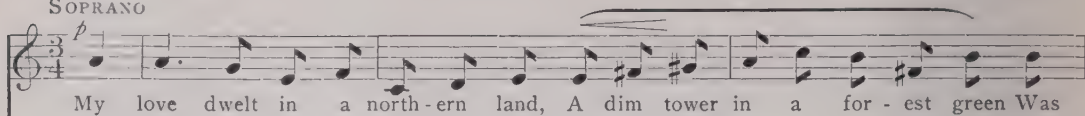
scend - ing; Then arm'd to the teeth will I rise from the grave, My

Emp - 'ror, my Emp-'ror de - fend - ing.

Adagio.

ANDREW LANG
Moderato. legato
SOPRANO

EDWARD ELGAR
Arr. by W. C. HOFF



* The small notes are for use in grades where there are Tenor voices.

MY LOVE DWELT IN A NORTHERN LAND

rit. *p a tempo legato*

wov - en for-est boughs be-tween: And thro' the north-ern sum-mer night The sun-set

rit. *p a tempo legato*

wov - en for-est boughs be-tween: And thro' the north-ern sum-mer night The sun-set

rit. *p a tempo legato*

wov - en for-est boughs be-tween: And thro' the north-ern sum-mer night The sun-set

rit. *p a tempo legato*

wov - en for-est-boughs be-tween: And thro' the north-ern sum-mer night

dim. rit. *pp a tempo*

slow-ly, slow-ly died a - way, And herds of strange deer, sil-ver-white, Came gleaming

dim. rit. *pp a tempo*

slow-ly, slow-ly died a - way, And herds of strange deer, sil - - - ver-white, Came gleaming

dim. rit. *pp a tempo*

slow-ly, slow-ly died a - way, And herds of strange deer, sil-ver-white, Came gleaming

dim. rit. *pp a tempo*

. . The sun-set died a - way, And herds of deer Came gleaming

MY LOVE DWELT IN A NORTHERN LAND

f *dim.* *p rit.* *rit.*

thro' the for - est gray, And fled like ghosts be - fore the day. . .

f *dim.* *p rit.* *rit.*

thro' the for - est gray, And fled like ghosts be - fore . . the day. . .

f *dim.* *p rit.* *rit.*

thro' the for - est gray, And fled like ghosts be - fore . . the day. . .

f *dim.* *p rit.* *rit.*

thro' the for - est gray, And fled like ghosts be - fore . . the day. . .

Tempo, poco piu lento
dolciss

SOLO

pp

And oft, that month, . . . we watch'd the moon . . . Wax

SOPRANO AND ALTO * *leggiere*

ppp

And oft, that month, we watch'd the moon, and oft, that month, we watch'd the moon Wax

TENOR (*ad lib.*) * *leggiere*

ppp

And oft, that month, we watch'd the moon, and oft, that month, we watch'd the moon Wax

BASS

ppp * *leggiere*

And oft, that month, we watch'd the month, and oft, that month, we watch'd the moon Wax

Tempo, poco piu lento

pp

* The passages of vocal accompaniment to be sung as softly and smoothly as possible and without accent.

MY LOVE DWELT IN A NORTHERN LAND

great and white, ... o'er wood and lawn, ... And oft, ... that

great and white o'er wood and lawn, wax great and white o'er wood and lawn, And oft, that

great and white o'er wood and lawn, wax great and white o'er wood and lawn, And oft, that

great and white o'er wood and lawn, wax great and white o'er wood and lawn, And oft, that

month, we watched the moon Wax great ... and

month, we watched the moon, And oft, that month, we watch'd the moon Wax great and white o'er

month, we watched the moon, And oft, that month, we watch'd the moon Wax great and white o'er

month, we watched, we watch'd the moon Wax great and white o'er

ten.

MY LOVE DWELT IN A NORTHERN LAND

white . . . o'er wood and lawn, . . . And wane, with

wood and lawn, wax great and white o'er wood and lawn, And wane, with wan - ing

wood and lawn, wax great and white o'er wood and lawn, And wane, with wan - ing

wood and lawn, wax great and white o'er wood and lawn, And wane, with wan - ing

wan - - ing of the June, . . . Till, like a brand for

of the June, And wane, with wan - ing of the June, Till, like a brand for

of the June, And wane, with wan - ing of the June, Till, like a brand for

of the June, And wane, with wan - ing of the June, Till, like a brand for

MY LOVE DWELT IN A NORTHERN LAND

sf dim. rit. pp Tempo poco lento rall.

bat - tle drawn, She fell, . . . she fell, and flamed in a wild dawn. .

sf dim. rit. p ppp Tempo poco lento rall.

bat - tle drawn, She fell, fell, . she fell, . . . and flamed in a wild dawn. .

sf dim. rit. p ppp Tempo poco lento rall.

bat - tle drawn, She fell, fell, she fell and flamed in a wild dawn. .

sf dim. rit. p ppp Tempo poco lento rall.

bat - tle drawn, She fell, fell, she fell and flamed in a wild dawn, in a wild dawn.

sf dim. rit. p ppp Tempo poco lento rall.

bat - tle drawn, She fell, fell, she fell and flamed in a wild dawn, in a wild dawn.

Tempo I. legato

SOPRANO

p

I know not if the for - est green Still gir - dles round . . . that cas - tle

ALTO *legato*

p

I know not if the for - est green Still gir - dles, gir - dles round that cas - tle

TENOR *ad lib. legato*

p

I know not if the for - est green Still gir - dles round . . . that cas - tle

BASS *legato*

p

I know not if the for - est green Still gir - dles round that cas - tle

Tempo I

p legato

MY LOVE DWELT IN A NORTHERN LAND

rit. pp a tempo *f*

gray, I know not if the boughs be-tween The white deer van - ish ere the

rit. pp a tempo *f*

gray, I know not if the boughs be-tween The white deer van - ish ere the

rit. pp a tempo *pp* *f*

gray, I know not if The white deer van - ish ere the

rit. pp a tempo *pp* *f*

gray, I know not if The white deer van - ish ere the

rit. pp a tempo *pp* *f*

gray, I know not if The white deer van - ish ere the

dim. pp molto espress.

day: The grass a - bove . . . my love is green, . . .

dim. ppp

day: The grass a - bove my love is green, The grass a - bove my

dim. ppp

day: The grass a - bove my love is green, The grass a - bove my

dim. ppp

day: The grass a - bove my love is green, The grass a - bove my

dim. ppp

day: The grass a - bove my love is green, The grass a - bove my

MY LOVE DWELT IN A NORTHERN LAND

His heart is cold - er than the clay.

love is green, His heart is cold - er than the clay,

love is green, His heart is cold, cold - er than the

love is green, His heart is cold - - er, cold - er than the

Tempo piu lento

ffz p poco rit. pp mezza voce

ffz p poco rit. pp mezza voce

Tempo piu lento

ffz p poco rit. pp

pp mezza voce molto rall. ppp

cold - - er, cold - er than the clay. . .

pp mezza voce molto rall. ppp

cold - - er than the clay, cold - - er than the clay. . .

molto rall. ppp

clay, His heart is cold - - er, cold - er than the clay. . .

molto rall. ppp

clay, His heart is cold - - er, cold - er than the clay. . .

molto rall. ppp

clay, His heart is cold - - er, cold - er than the clay. . .

G. CLIFTON BINGHAM
Andante tranquillo
 SOPRANO AND ALTO

F. N. LOHR
 Arr. by W. C. HOFF

mf

1. Wind of night, low and light, Murmuring soft - ly nigh, . . Come and go, light and low, .
 2. Waft the day far a-way, Out a - bove the shad - ows' throng; Woo the deep in - to sleep,
 TENOR *ad lib.** AND BASS

mf

1. Wind of night, low and light, Murmuring soft - ly nigh, . . Come and go, . light and low,
 2. Waft the day far a-way, Out a - bove the shad - ows' throng; Woo the deep in - to sleep,

mf

Un - der the tran - quil sky; Whisper the woods a - mong.

pp

Un - der the tran - quil sky; Wind of night, low and light, Mur - mur - ing soft - ly
 Whisper the woods a - mong. Waft the day far a - way, Out a - bove the shadows'

pp

Un - der the, un - der the sky; Wind of night, low and light, Murmuring soft - ly
 Whisper the, whisper the woods. Waft the day far a - way, Out a - bove the shadows'

cres. *pp*

rall. *mf*

nigh, . . Come and go, light and low, Un - der the tran - quil sky. . . Thou to thine, I to mine,
 throng; Woo the deep in - to sleep, Whisper the woods a - mong. Thou to thine, I to mine,

mf

nigh, . . Come and go, light and low, . . Un - der the sky. . . Thou to thine,
 throng; Woo the deep in - to sleep, . . The woods a - mong. Thou to thine,

rall. *mf a tempo.*

NOTE. May be sung in two parts, Soprano and Alto.

* The small notes are for use in grades where there are Tenor voices.

A SLUMBER SONG

Singing a lul - - la - by! . . . *f* *f* *rall. e dim.* *p* *Tempo dolce.*

Thou to thine, I to mine, Sing-ing, sing - ing lul - la - by! . . . Hush thee, O hush thee,

Thou to thine, . Sing - - - ing a lul-la-by! Hush . . . thee,

cres. *f* *rall. e dim.* *olce a tempo.*

hush thee to rest, Fad-eth the day in the gold-en west; Soft-ly the night wind out on the deep,

hush thee, hush thee, hush thee, hush thee, hush thee,

Sing-eth the qui-et world, the world to sleep! to sleep!

Sing - eth the world, the world to sleep! Singeth the qui - et world to sleep! to sleep!

hush to rest, the world to sleep! Singeth the qui - et world to sleep! to sleep!

dim. *pp* *pp*

Mrs. NEWTON CROSLAND
SOPRANO AND ALTO

1. A dusk - y maid, with eb - on hair, Sits by the Gan - ges riv - er; With
 2. For on the Gan - ges' sa - cred stream Her fate - ful lamp is float-ing, And

TENOR *ad lib.*† AND BASS

1. A dusk - y maid, with eb - on hair, Sits by the Gan - ges riv - er; With
 2. For on the Gan - ges' sa - cred stream Her fate - ful lamp is float-ing, And

Andante con moto♩ = 76 *f*

hope and fear her bo - som heaves, Her part - ed lips they qui - ver. A fi - ner light is
 as it flames, or as it dies, Shall be her lov - er's doat-ing. A thousand stars are

hope and fear her bo - som heaves, Her part - ed lips they qui - ver. A fi - ner light is
 as it flames, or as it dies, Shall be her lov - er's doat-ing. A thousand stars are

in her eye, Than that whose fit - ful shin - ing Now thrills her soul with sud - den joy, Now
 in the sky, Like gems on hid - den fin - gers; But eye un - us'd to up - ward gaze, On

in her eye, Than that whose fit - ful shin - ing Now thrills her soul with sud - den joy, Now
 in the sky, Like gems on hid - den fin - gers; But eye un - us'd to up - ward gaze, On

* According to a well-known superstition, the Hindoo maiden floats her lamp upon the Ganges, and, murmuring a musical incantation, draws an augury of her destiny from the fate of the light.

NOTE. May be sung in two parts, Soprano and Alto.

† The small notes are for use in grades where there are Tenor Voices.

THE INDIAN MAID

rall.

sets it to re-pin-ing! And as the riv - er flows a - long, She sings, she soft-ly
 lu - rid light still lingers! And as the riv - er flows a - long, She sings, she soft-ly

rall.

sets it to re-pin-ing! And as the riv - er flows a - long, And as the
 lu - rid light still lingers! And as the riv - er flows a - long, And as the

rall. *pp*

Ah

sings her mys - tic song, She sings her mys - - tic
 riv - er flows a - long, She sings her mys - - tic

pp

Ah

song, She soft - ly sings her mys - tic song, She sings her
 song, She soft - ly sings her mys - tic song, She sings her

pp

THE INDIAN MAID

Ah D.C.

mys - tic song. D.C. And well life's riv - er flow - ing by, Still

mys - tic song. D.C. And well life's riv - er flow - ing by, Still

colla voce.

flows be - neath a star - ry sky, And well life's riv - er flow - ing by, Still

flows be - neath a star - ry sky, And well life's riv - er flow - ing by, Still

dim. p

flows be - neath a star - ry sky! a star - ry sky!

flows, Still flows be - neath a star - ry sky! .

flows, still flows, flows be - neath a star - ry sky! .

pp

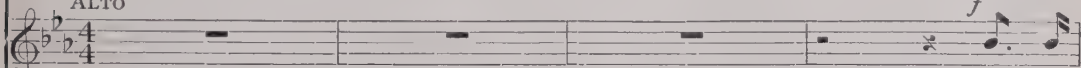
HOFMANN's "Melusina"

Arr. by W. C. HOFF

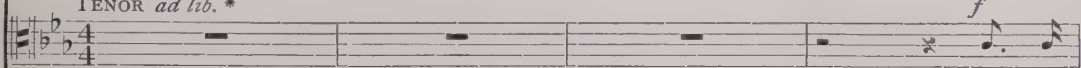
GEORGE BOYLE
SOPRANO

To the

ALTO

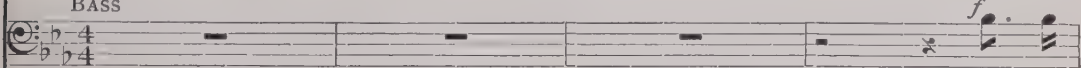


To the

TENOR *ad lib.* *

To the

BASS



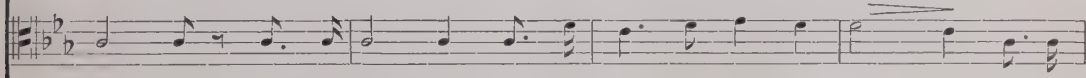
To the

Piu lento allegro alla marcia

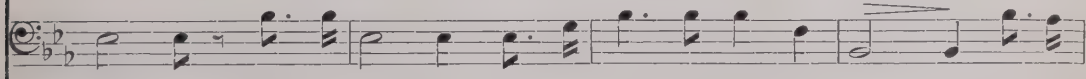
cas - tle! horns are ring - ing, arm in arm we'll wan - der sing - ing, Mer-ry



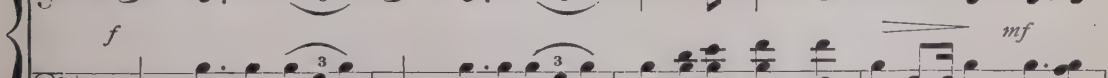
cas - tle! horns are ring - ing, arm in arm we'll wan - der sing - ing, Mer-ry



cas - tle! horns are ring - ing, arm in arm we'll wan - der sing - ing, Mer-ry



cas - tle! horns are ring - ing, arm in arm we'll wan - der sing - ing, Mer-ry



* The small notes are for use in grades where there are Tenor voices.

TO THE CASTLE

cou - ples home - ward wend - ing, Bride and bridegroom all at - tend - ing, Bride and

cou - ples home - ward wend - ing, Bride and bridegroom all at - tend - ing, Bride and

cou - ples home - ward wend - ing, Bride and bridegroom all at - tend - ing, Bride and

cou - ples home - ward wend - ing, Bride and bridegroom all at - tend - ing, Bride and

bride-groom all at - tend - - ing. To the cas - tle! horns are

bride-groom all at - tend - - - ing. To the cas - tle! horns are

bride-groom all at - tend - - - ing. To the cas - tle! horns are

bride-groom all at - tend - - - ing. To the cas - tle! horns are

ring - ing, Arm in arm we'll wan - der sing - ing, Mer - ry cou - ples home - ward

ring - ing, Arm in arm we'll wan - der sing - ing, Mer - ry cou - ples home - ward

ring - ing, Arm in arm we'll wan - der sing - ing, Mer - ry cou - ples home - ward

ring - ing, Arm in arm we'll wan - der sing - ing, Mer - ry cou - ples home - ward

TO THE CASTLE

wend - ing, Bride and bride-groom all at - tend - ing, Bride and bride-groom all at -
 wend - ing, Bride and bride-groom all at - tend - ing, Bride and bride-groom all at -
 wend - ing, Bride and bride-groom all at - tend - ing, Bride and bride-groom all at -
 wend - ing, Bride and bride-groom all at - tend - ing, Bride and bride-groom all at -

f tend - ing, *mf* Mur - m'ring brook, and lin - den sway - ing,
f tend - - - ing, *mf* Mur - m'ring brook, and lin - den sway - ing,
f tend - - - ing, *mf* Mur - m'ring brook, and lin - den sway - ing,
f tend - - - ing, *mf* Mur - m'ring brook, and lin - den sway - ing,

while the for - est slum - ber'd, Heard fond lov - ers sweet words say - ing,
 while the for - est slum - ber'd, Heard fond lov - ers sweet words say - ing,
 while the for - est slum - ber'd, Heard fond lov - ers sweet words say - ing,
 while the for - est slum - ber'd, Heard fond lov - ers sweet words say - ing,

TO THE CASTLE

Peace-ful days be theirs un - num - - - - - ber'd, Peace and

Peace-ful days be theirs un - num - - - - - ber'd, Peace and

Peaceful days be theirs un - num - - - - - ber'd, Peace and

Peace-ful days be theirs un - num - - - - - ber'd, Peace and

mf

bless - ing past all tell - ing, en - cir - cle Ray - mond's hap - py

bless - ing past all tell - ing, en - cir - cle Ray - mond's hap - py

bless - ing past all tell - ing, en - cir - cle Ray - mond's hap - py

bless - ing past all tell - ing, en - cir - cle Ray - mond's hap - py

Ped. * *Ped.* *

dwel - ing! To the cas - tle! horns are ring - ing, wed-ded lov - ers wel - come

dwel - ing! To the cas - tle! horns are ring - ing, wed-ded lov - ers wel - come

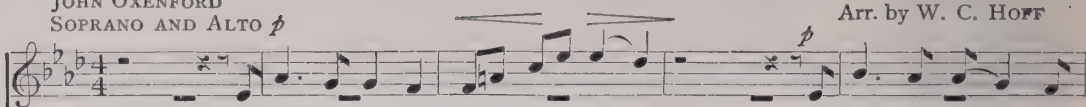
dwel - ing! To the cas - tle! horns are ring - ing, wed-ded lov - ers wel - come

dwel - ing! To the cas - tle! horns are ring - ing, wed-ded lov - ers wel - come

TO THE CASTLE

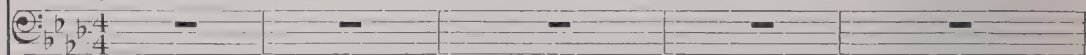
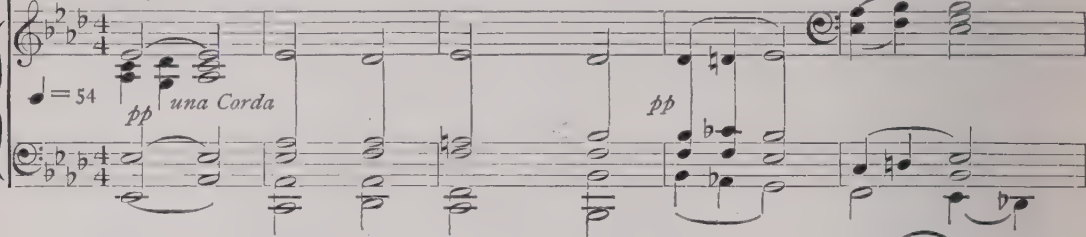
bring - ing, wed-ded lov-ers wel - come bring - - ing,
 bring - ing, wed-ded lov-ers wel - come bring - - ing,
 bring - ing, wed-ded lov-ers wel - - - come bring - - ing, wed-ded
 bring - ing, wed-ded lov-ers wel - - - come bring - - ing, wed-ded lov-ers
 wed-ded lov-ers wel - come bring - ing, Hail, all hail! Hail, all
 wed-ded lov-ers wel - come bring - ing, Hail, all hail! Hail, all
 lov-ers wel - - - come bring - - ing, Hail, all hail! Hail, all
 wel - come, wel - come bring - ing, Hail, all hail! Hail, all
 hail! Hail, all hail!
 hail! Hail, all hail!
 hail! Hail, all hail!
 hail! Hail, all hail!
 hail! Hail, all hail!

*Ped. * Ped. **
*Ped. * Ped. **
ff
ff
ff
ff

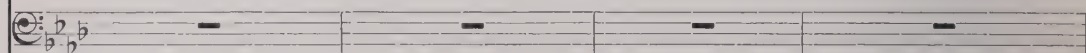
JOHN OXENFORD
SOPRANO AND ALTO *p*SCHUMANN
Arr. by W. C. HOFF

1. Now si - lence reigns o'er plain and field,
2. While plain and field are wrapt in darkest night,

To slum - ber's pow'r the
And from yon vault pours

TENOR *ad lib.** AND BASS.*Andante**♩ = 54**pp una Corda**pp*

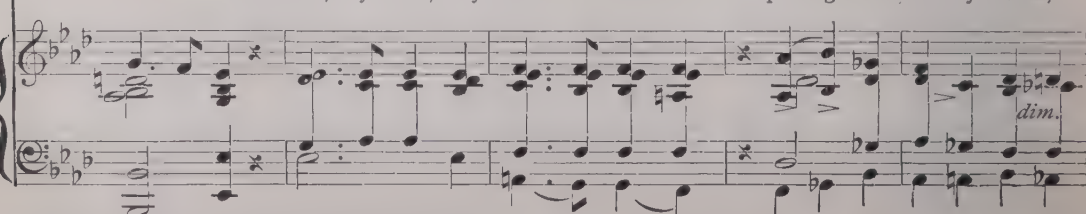
wea - ry world does yield ; And thro' each bough is sigh - ing the calm night wind, the calm night wind.
down a flood of light. From out yon cloudlet peeping the moon doth keep her vigil bright.



And thou, my heart, may rest with all thy woes, . . with all thy woes,
And thou, my heart, may rest while all are sleep - ing with all thy woes,



And thou, my heart, may rest with all thy woes, . . with all thy woes,
And thou, my heart, may rest while all are sleep - ing with all thy woes,



NOTE. May be sung in two parts, Soprano and Alto.

* The small notes are for use in grades where there are Tenor voices.

EVENING SONG

each soul re - pose.
the soul re - pose.

p

Night's si - lent hour should bring soul re - pose, should bring each
Night's si - lent hour should bring soul re - pose, re - lief in

p

Night's si - lent hour should bring each soul re - pose, should bring each
Night's si - lent hour should bring the soul re - pose, re - relief in

p *pp* *espress.* *p*

tr

soul re - pose. The calm night wind doth seem to mur - mur low, . . . Night's
slum - ber find, While sighs the eve - ning wind this lul - la - by, . . . "Tho'

soul re - pose. The calm night wind doth seem to mur - mur low, . . . Night's
slum - ber find, While sighs the eve - ning wind this lul - la - by, . . . "Tho'

brow, so slum - ber thou, so slum - ber thou.
Heav'n doth vig - il keep, good - night, good - night.

pp

veil is gath - er'd on her brow, slum - ber thou, so slum - ber thou.
earth doth sink to sleep, still Heav'n doth vig - il keep, good - night, good - night."

veil is gath - er'd on . . . her brow, slum - ber thou, so slum - ber thou.
earth doth sink to sleep, still heav'n doth vig - il keep, good - night, good - night."

pp

pp poco espress
SOPRANO AND ALTO

1. Whisp'-ring breez-es o'er the mountain
2. Shades of eve-ning soft-ly steal-ing
TENOR *ad lib.** AND BASS

1. Whisp'-ring breez-es o'er the mountain
2. Shades of eve-ning soft-ly steal-ing

Moderato $\text{♩} = 76$ *pp*

mur - mur soft and low,
loom up - on the sky,

Chirp-ing song - sters
Length-ning shad - ows

mur - mur soft and low,
loom up - on the sky,

Chirp - ing song - sters
Length-ning shad - ows

flit o'er mead - ows light - ly to and fro;
thro' the wood - lands tell that night is nigh;

Down the hol - lows
Far o'er-head in

flit o'er mead - ows light - ly to and fro;
thro' the wood - lands tell that night is nigh;

Down the hol - lows
Far o'er-head in

NOTE. May be sung in two parts, Soprano and Alto.

* The small notes are for use in grades where there are Tenor voices.

WHISPERING BREEZES O'ER THE MOUNTAINS

soft - ly rum - bling glides a fai - ry stream, glides a fai - ry stream, O'er the loft - y
beau - ty glo - rious sails the peace - ful moon, sails the peace - ful moon, While the plash of

soft - ly rum - bling glides a fai - ry stream, glides a fai - ry stream, O'er the loft - y
beau - ty glo - rious sails the peace - ful moon, sails the peace - ful moon, While the plash of

sum - mits pour - ing shines a gold - en sheen, shines a gold - en sheen.
pad - dle ech - oes down the long la - goon, down the long la - goon.

sum - mits pour - ing shines a gold - en sheen, shines a gold - en sheen.
pad - dle ech - oes down the long la - goon, down the long la - goon.

I

I

pp

WHISPERING BREEZES O'ER THE MOUNTAIN

The musical score is written for voice and piano. It begins with a piano introduction in G major, marked with a '2' and 'cres.' (crescendo). The vocal melody enters with the lyrics 'Hark! a voice is sad-ly wail - ing O'er the gloomy'. The piano accompaniment features a flowing, arpeggiated texture. The second system continues the vocal melody with the same lyrics. The third system introduces a new vocal line with the lyrics 'stream; Ah! a soul in pain has awakened From a gold - en'. This section includes triplets and a 'pp' (pianissimo) marking. The fourth system continues the vocal melody with the same lyrics. The fifth system features a 'dim.' (diminuendo) marking and a 'pp' marking. The sixth system concludes the piece with a 'pp' marking and a fermata. The piano accompaniment throughout is characterized by a constant, shimmering texture of arpeggiated chords.

2 cres.
Hark! a voice is sad-ly wail - ing O'er the gloomy

cres.
Hark! a voice is sad-ly wail - ing O'er the gloomy

f stream; Ah! a soul in pain has awakened *pp* From a gold - en

f stream; Ah! a soul in pain has awakened From a gold - en

f *espress.* *pp*
dream, From a gold-en dream, From a gold - en dream.

dream, From a gold - en dream, From a gold - en dream.

dim. *pp*

Adapted from THOMAS MOORE
by E. BUEK

BEETHOVEN
Arr. by W. C. HOFF

SOPRANO AND ALTO

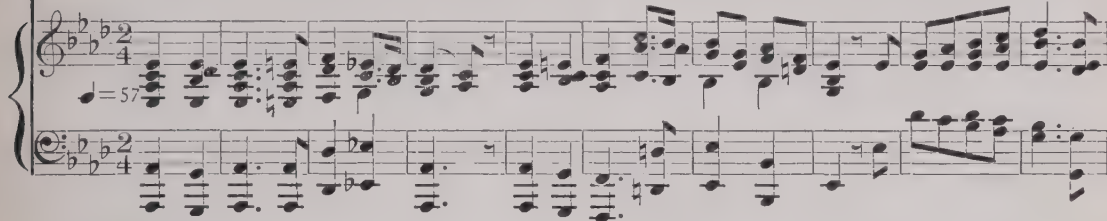


1. Hark the strains so soft-ly steal-ing O'er the wave that calm-ly flows! The Ves-per hymn is
2. Now like moon-lit waves re-treat-ing, From the shore, it fades a - way, And then like billows

TENOR *ad lib.* * AND BASS



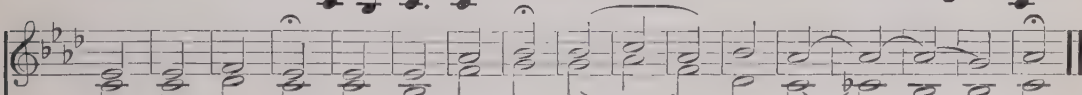
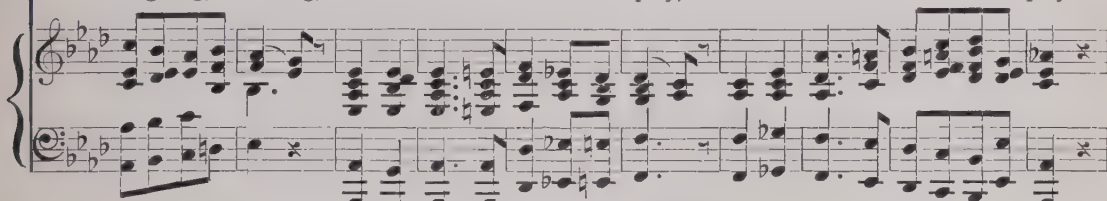
1. Hark the strains so soft-ly steal-ing O'er the wave that calm-ly flows! The Ves-per hymn is
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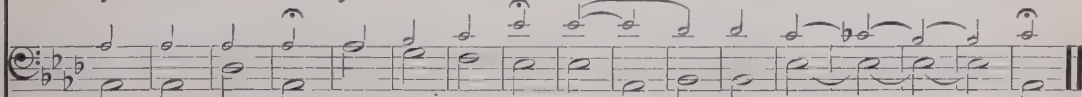
heav'n-ward peal-ing, As it marks the bright day's close, As it marks the bright day's close!
surg-ing, meet-ing, Swells and breaks in end-less play, Swells and breaks in end-less play.



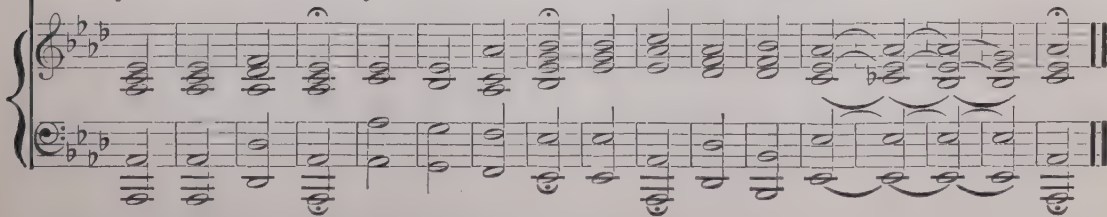
heav'n-ward peal-ing, As it marks the bright day's close, As it marks the bright day's close!
surg-ing, meet-ing, Swells and breaks in end-less play, Swells and breaks in end-less play.



Ju - bi - la - te! Ju - bi - la - te! A - - - men! A - - - men!



Ju - bi - la - te! Ju - bi - la - te! A - - - men! A - - - men!



NOTE. May be sung in two parts, Soprano and Alto.

* The small notes are for use in grades where there are Tenor voices.

R. L. DE PEARSALL

Arr. by W. C. HOFF

SOPRANO AND ALTO

ff

1. O who will o'er the downs so free, O who will with me ride? O who will up and
 2. I saw her bow'r at twi - light grey, 'Twas guarded safe and sure; I saw her bow'r at

TENOR *ad lib.** AND BASS

1. O who will o'er the downs so free, O who will with me ride? O who will up and
 2. I saw her bow'r at twi - light grey, 'Twas guarded safe and sure; I saw her bow'r at

Moderato = 112*Accomp. ad lib.*

fol - low me, To win a blooming bride? Her fa - ther he has lock'd the door, Her mother keeps the
 break of day, 'Twas guarded then no more! The var - lets they were all a - sleep, And none was near to

fol - low me, To win a blooming bride? Her fa - ther he has lock'd the door, Her mother keeps the
 break of day, 'Twas guarded then no more! The var - lets they were all a - sleep, And none was near to

key; But nei - ther door nor bolt shall part My own true love from me! 3. I prom-ised her to
 see The greet-ing fair that pass - ed there Be-tween my love and me!

key; But nei - ther door nor bolt shall part My own true love from me! 3. I prom-ised her to
 see The greet-ing fair that pass - ed there Be-tween my love and me!

NOTE. May be sung in two parts, Soprano and Alto.

* The small notes are for use in grades where there are Tenor voices.

NOTE. The words of this song are written in allusion to an event supposed to have taken place in the neighborhood of Winterborne, in Gloucestershire. One Hickery Stirn (or Hickery Stirn, as he is called by the common people), who lies buried in the church there, is said to have been a knight who lived by pillage. He fell in love with a neighbor's daughter — won her affections — was refused by her parents, but with the assistance of his friends carried her off from her father's house. Such events were not uncommon in the middle ages.

O WHO WILL O'ER THE DOWNS SO FREE

ff

come at night, With comrades brave and true, A gal-lant band with sword in hand To break her pris-on

ff

come at night, With comrades brave and true, A gal-lant band with sword in hand To break her pris-on

ff

pp

through; I prom-ised her to come at night, She's wait-ing now for me, And ere the dawn of

pp

through; I prom-ised her to come at night, She's wait-ing now for me, And ere the dawn of

pp *cres.*

morn-ing light, I'll set my true love free, And ere the dawn of morning light, I'll set my true love free!

morn-ing light, I'll set my true love free, And ere the dawn of morning light, I'll set my true love free!

rall. *ff* *rit.*

SOFTLY FALL THE SHADES OF EVENING

Wea - ry
Sheds on

lull'd to slum - ber Wea - ry ten - ants of the tree, Stars in bright and glo - rious
moon as - cend - ing Sheds on all her peaceful light; From her sil - v'ry throne she

lull'd to slum - ber Tenants of the tree, Stars in bright and glo - rious
moon as - cend - ing All her peaceful light; From her sil - v'ry throne she

num - ber Spar - kle on the wave - less sea, Spar - kle, spar - kle, spar - kle,
smil - eth, Smil - eth on a world of dreams, Smil - eth, smil - eth, smil - eth,

num - ber Spar - kle on the wave - less sea, Sparkle on the wave -
smil - eth, Smil - eth on a world of dreams, Smileth on a world

Spar - kle on the wave - less sea.
Smil - eth on a world of dreams.

spar - kle, Spar - kle on the wave - less sea.
smil - eth, Smil - eth on a world of dreams.

less sea, Spar - kle on the wave - less sea, Sparkle on the wave - less sea.
of dreams, Smileth on a world of dreams, Smileth on a world of dreams.

KREUTZER
Arr. by W. C. HOFF

Andante
SOPRANO AND ALTO

Cur-few bell's last breath is dy-ing On the qui-et eve-ning air; All the world, in
TENOR *ad lib.** AND BASS

Cur-few bell's last breath is dy-ing On the qui-et eve-ning air; All the world, in

slum-ber ly-ing, Finds a short re-lease from care. From thy rest, tired hun-ter,

slum-ber ly-ing, Finds a short re-lease from care. From thy rest, tired hun-ter,

bor-row Strength for oth-er toils to-mor-row, When the glad re-veil shall sound, And the

bor-row Strength for oth-er toils to-mor-row, When the glad re-veil shall sound, And the

NOTE. May be sung in two parts, Soprano and Alto.

* Small notes are for use in grades where there are Tenor voices.

EVENING CHORUS

voice of horn and hound From the rock and wood re-bound. From thy rest, tired hun-ter,

voice of horn and hound From the rock and wood re-bound. From thy rest, tired hun-ter,

f *dim.* *f* *p*

bor-row Strength for oth-er toils to-mor-row, When the glad re-veil shall sound, And the

bor-row Strength for oth-er toils to-mor-row, When the glad re-veil shall sound, And the

f *p* *pp* *cres.*

voice of horn and hound From the rock and wood re-bound, From the rock and wood re-bound.

voice of horn and hound From the rock and wood re-bound, From the rock and wood re-bound.

f *ff* *p* *dim.*

NATALIA MACFARREN. Tr.
SOPRANO AND ALTO

MENDELSSOHN. Arr. by W. C. HOFF

1. The heav'n-ly coun-cil hath de-creed To try us, if we love in-deed, By
 2. If e'er thou hast a rose-bud fair, And if thou cher-ish it with care, Be-
 3. And hast thou one, whom thou dost love, One dear to thee all else a-bove, Thine

TENOR *ad lib.** AND BASS

1. The heav'n-ly coun-cil hath de-creed To try us if we love in-deed, By
 2. If e'er thou hast a rose-bud fair, And if thou cher-ish it with care, Be-
 3. And hast thou one, whom thou dost love, One dear to thee all else a-bove, Thine

Poco sostenuto

part-ing, by part-ing; Al-tho' 'twixt heav'n and earth there's nought So bit-ter-ly with
 ware then, be-ware then, Thou'lt see the flow'r that bloom'd at dawn, Ere night is clos-ing,
 on-ly, thine on-ly, Be-fore the ro-ses bloom a-gain, For hap-py hours thou'lt

part-ing, by part-ing; Al-tho' 'twixt heav'n and earth there's nought So bit-ter-ly with
 ware then, be-ware then, Thou'lt see the flow'r that bloom'd at dawn, Ere night is clos-ing,
 on-ly, thine on-ly, Be-fore the ro-ses bloom a-gain, For hap-py hours thou'lt

m pp cres cen do

sor-row fraught, As part-ing, as part-ing, yes, part-ing.
 dead and gone, Pre-pare then, pre-pare then, pre-pare then!
 sigh in vain, So lone-ly, so lone-ly, so lone-ly!

sor-row fraught, As part-ing, as part-ing, yes, part-ing!
 dead and gone, Pre-pare then, pre-pare then, pre-pare then!
 sigh in vain, So lone-ly, so lone-ly, so lone-ly!

f p pp morendo pp

NOTE. May be sung in two parts, Soprano and Alto.

* The small notes are for use in grades where there are Tenor voices.

PARTING AND MEETING

f 4. But I would have thee hear a - right, would have thee ev - er *p*

f 4. But I would have thee hear a - right, would have thee ev - er *p*

hear a - right; When part - ing rends the heart, ah then, 'Tis then we say, We *cres.* *f*

hear a - right; When part - ing rends the heart, ah then, 'Tis then we say, We *cres.* *f*

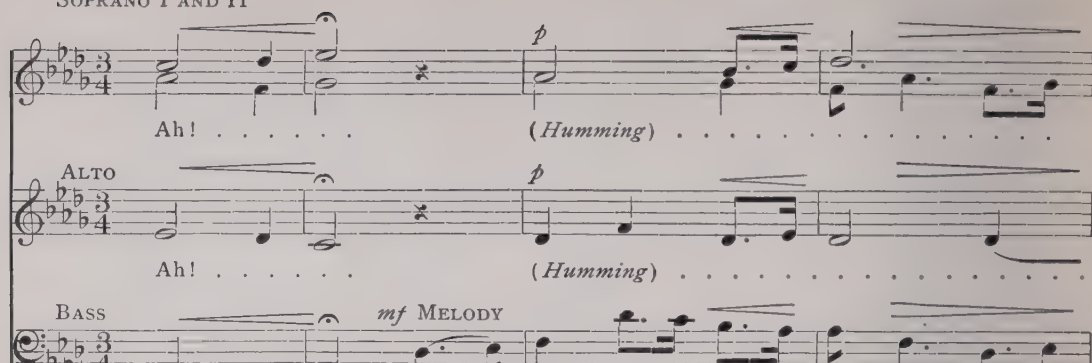
f meet a - gain, we meet a - gain, we meet a - gain, we meet a - gain! *p* *pp* *morendo* *ppp*

f meet a - gain, we meet a - gain, we meet a - gain, we meet a - - gain! *pp* *ppp*

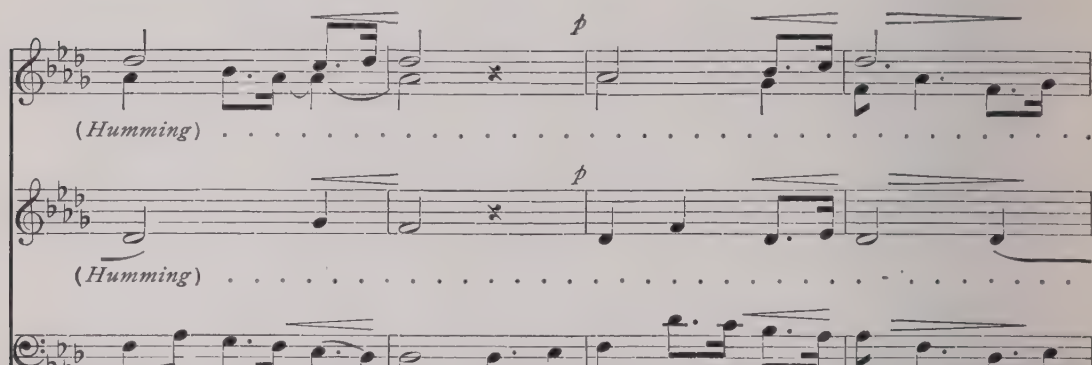
T. MOORE

SOPRANO I AND II

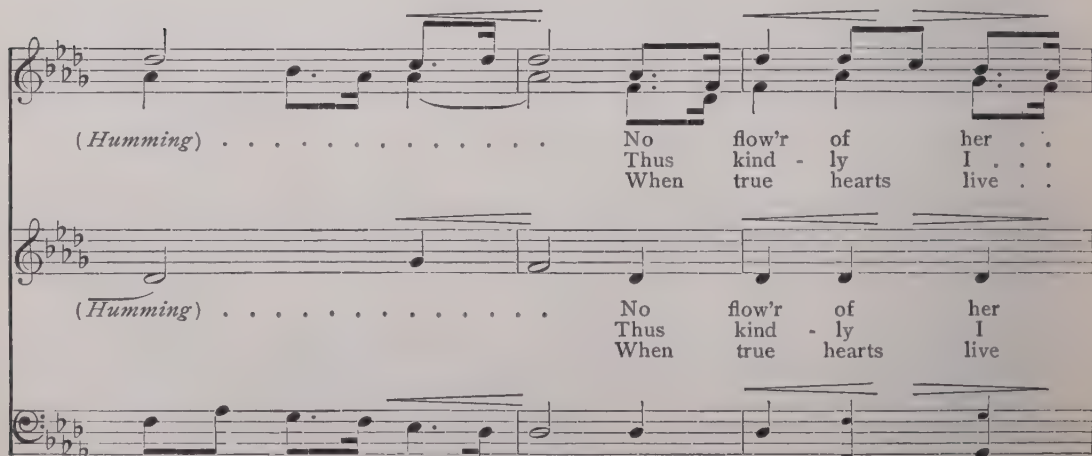
Arr. by W. C. HOFF



1. Ah! 'Tis the last rose of . . . sum - mer, Left
 2. Ah! I'll not leave thee, thou lone one, To
 3. Ah! So . . . soon may I . . . fol - low, When




bloom - ing all a - lone; All her love - ly com - pan - ions Are
 pine on the stem; Since the love - ly are sleep - ing, Go
 friend - ship's de - cay; And from love's shin - ing cir - cle, The




No flow'r of her
 Thus kind - ly I . . .
 When true hearts live . . .

fad - ed . . . and . . . gone. No flow'r of her
 sleep . . . thou . . . with . . . them. Thus kind - ly I
 gems . . . drop . . . a . . . way. When true hearts live


THE LAST ROSE OF SUMMER



kin - dred, No . . . rose - bud . is . . . nigh,
 scat - ter Thy . . . leaves o'er thy . . . bed,
 with - ered, And . . . fond ones . are . . . flown,



kin - dred, No rose - bud is . . . nigh,
 scat - ter Thy leaves o'er thy . . . bed,
 with - ered, And fond ones are . . . flown,




kin - dred, No rose - bud is . . . nigh, To re -
 scat - ter Thy leaves o'er thy . . . bed, Where thy
 with - ered, And fond ones are . . . flown, Oh, . . .



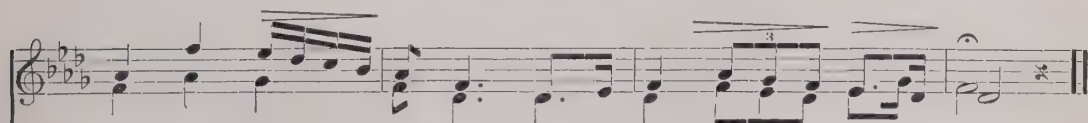
p
 (Humming) *mf* To re -
 Where thy
 Oh, . . .



p
 (Humming)



flect back her blush - es, Or . . . give sigh for . . . sigh.
 mates of . . . the gar - den Lie . . . scent - less and . . . dead.
 who would in - hab - it This . . . bleak world a - lone?



flect back her . . . blush - es, Or . . . give sigh³ . . . for . . . sigh.
 mates of the . . . gar - den Lie . . . scent - less . . . and . . . dead.
 who would in - hab - it This bleak world . . . a - lone?



(Humming)



S. C. FOSTER

S. C. FOSTER

With closed lips. Breathing marks to be carefully observed
SOPRANO I AND II

Arr. by STANLEY R. AVERY

p , *pp*

ALTO *With closed lips* , *pp*

BASS (MELODY)

1. Way down up - on the Suwa - nee riv - er, Far, far a -
2. All round the lit - tle farm I wan - dered When I was
3. One lit - tle hut a - mong the bush - es, One that I

dim.

way,
young;
love,

There's where my heart is turn - ing ev - er, There's where the old folks
Then ma - ny hap - py days I squan - dered, Ma - ny the songs I
Still sad - ly to my mem - 'ry rush - es, No mat - ter where I

La, la, la, la, la, . . . la, la, la, *rit.* la,

La, la, la, la, la, . . . la, *rit.*

piu f *rit.*

stay.
sung.
rove.

All this world is sad and drear-y, Ev - 'ry - where I roam, . . . I

With closed lips

pp *tempo* *rit.*

pp , *With closed lips*

p *tempo*

slowly

roam, Oh, dark-ies, how my heart grows weary, Far from the old folks at home.

BELIEVE ME, IF ALL THOSE ENDEARING YOUNG CHARMS

T. MOORE

With closed lips. Breath marks to be carefully observed
SOPRANO I AND II

THERESA MOUHL

Arr. by STANLEY R. AVERY

ALTO With closed lips

BASS (Melody)

1. Be - lieve me, if all those en - dur - ing young charms, Which I gaze on so fond - ly to -
2. It is not while beau - ty and youth are thine own, And thy cheeks un - pro - faned by a

cres. *dim.* *cres.* *dim.*

day, . . . Were to change by to - mor - row, and fleet in my arms, Like fai - ry gifts fad - ing a -
tear, . . . That the fer - vor and faith of a soul can be known, To which time will but make thee more

piu f *poco rit.*

Thou wouldst still be a - dored as this moment thou art, Let thy love - li - ness { fade as it }
No, the heart that has tru - ly loved never for - gets, But as tru - ly loves { on to the }
to the } *poco rit.*

poco rit.

way, . . . Thou wouldst still be a - dored, Let thy love - li - ness fade as it will, it
dear. . . No, the heart that has tru - ly loved, Truly loves on to the close, the

With closed lips *mf* *f*

will. close. *mf* *f*

will. close.

will, And around the dear ru - in each wish of my heart Would entwine it - self ver - dant - ly still. . .
close, As the sun - flow - er turns on her god when he sets, The same look which she turned when he rose.

Copyright, 1903, by W. C. HOFF.

From HANDEL'S "Messiah"

Arr. by W. C. HOFF

Piano introduction in D major, 4/4 time. The tempo is marked 116 and the dynamics are *f* (forte). The music features a steady eighth-note accompaniment in the right hand and a more active bass line in the left hand.

SOPRANO

And the

ALTO

And the glo - ry, the glo - ry of the Lord, And the

TENOR *ad lib.**

And the

BASS

And the

Piano accompaniment for the first vocal entry. It continues the eighth-note accompaniment from the introduction, with some chords and single notes in the bass line.

glo - ry, the glo - ry of the Lord

shall

glo - ry, the glo - ry of the Lord Shall be re - veal - - - ed,

glo - ry, the glo - ry of the Lord Shall be re - veal - - - ed,

glo - ry, the glo - ry of the Lord

shall be re -

Piano accompaniment for the final vocal entry. It features a more active bass line with some chords and single notes, and a steady eighth-note accompaniment in the right hand.

* The small notes are for use in grades where there are Tenor voices.

AND THE GLORY OF THE LORD

be re - veal - ed, and the glo - ry, the glo - ry of the

And the glo - ry, the glo - ry, the glo - ry shall be re - veal - ed,

And the glo - ry, the glo - ry of the Lord,

veal - ed, shall be re - veal - ed,

Lord shall be re -

shall be re - veal

shall be re - veal - ed,

shall be re - veal - ed,

Clar.

veal'd, and the glo - ry, the glo - ry of the Lord shall be re - veal - ed,

ed, and the glo - ry, the glo - ry of the Lord shall be re - veal - ed,

and the glo - ry, the glo - ry of the Lord shall be re - veal - ed,

and the glo - ry, the glo - ry of the Lord shall be re - veal - ed,

Viol.

f

AND THE GLORY OF THE LORD

and all flesh shall

and all flesh shall see it to- geth- er;

see it to- geth- er,

and all flesh, shall see it to- geth- er; For

For

f *mf* *f* *f Viol.*

and all flesh.. shall see it to- geth - - er; For the

and all flesh.. shall see it to- geth - - er;

the mouth of the Lord hath spo- ken it;

the mouth of the Lord hath spo- ken it;

AND THE GLORY OF THE LORD

mouth of the Lord hath spo - ken it; and all flesh shall
 and all flesh shall see it to-ge-th - - er; and all flesh, and all
 and all flesh shall see it to-ge-th - - er; and all flesh shall
 and all flesh shall see it to geth - - er;
 see it to-ge-th - - er; and all flesh shall see it to - geth -
 flesh shall see it to - geth - er; and all flesh shall see it to - geth - -
 see it to - geth - - er; the mouth of the Lord hath spo - ken
 For the mouth of the Lord hath spo - ken
 er; And the glo - ry, the glo - ry of the Lord,
 er; And the glo - ry, the glo - ry of the Lord, and all
 it. And the glo - ry, the glo - ry of the Lord, and all
 it. And the glo - ry, the glo - ry of the Lord,
 (235)

AND THE GLORY OF THE LORD

and all flesh . . shall see it to - geth - er; the mouth of the
 flesh . . shall see it, shall see it to - geth - er; and the glo - ry, the
 flesh . . shall see it, shall see it to - geth - er;
 and all flesh shall see it to - geth - er;
 Lord hath spo - ken it, and all flesh, . .
 glo - ry of the Lord shall be re - - vealed, and all flesh . . shall
 and all flesh shall
 and all flesh . . shall
Org.
 for the mouth of the Lord hath spo - ken it,
 see it to - geth - er; for the mouth of the
 see it to - geth - er; the glo - ry, the glo - ry of the Lord shall be re -
 see it to - geth - er; and the glo - ry, the

AND THE GLORY OF THE LORD

hath spo - - - ken it, And all flesh . .

Lord hath spo - ken it; and all flesh .

veal - - - - - ed; and all flesh .

glo - ry of the Lord shall be re - veal - ed, and all

and the glo - ry, the glo - ry, the glo - ry of the Lord shall

shall see it to - geth - er; and the glo - ry, the

shall see it to - geth - er; and the glo - ry, the

flesh shall see it to - geth - er; and the glo - ry, the

be re - veal - - ed, shall be re -

glo - ry of the Lord shall be re - veal . . . ed, re - veal - ed,

glo - ry of the Lord, shall be re -

glo - ry of the Lord shall be re - veal - - ed, re -

Org.

AND THE GLORY OF THE LORD

veal - - ed, and all flesh . shall see it to - geth - er, to - geth - er, For the
 and all flesh . shall see it to - geth - er, to - geth - er;
 veal - - ed, and all flesh . shall see it to - geth - er, to - geth - er;
 veal - - ed, for the mouth of the Lord hath spo - ken it.
Viol.
 mouth of the Lord . . . hath spo - ken it, for the
 For the mouth of the Lord . . . hath spo - ken it, for the
 For the mouth of the Lord . . . hath spo - ken it, for the
 For the mouth of the Lord hath spo - ken it, for the mouth
 mouth of the Lord, . the mouth of the Lord . hath spo - ken it.
 mouth of the Lord, . the mouth of the Lord . hath spo - ken it.
 mouth of the Lord, . the mouth of the Lord . hath spo - ken it.
 of the Lord . . . hath spo - ken it.
 Adagio
 Adagio
 Adagio
 Adagio
 Adagio

SPOHR's "Crucifixion"
Arr. by W. C. HOFF

Andante
SOLO

As pants the hart for cool - ing streams, When heat - ed in the chase, So

longs my soul, O God, for Thee, And Thy re - fresh - ing grace, And

Thy re - fresh - ing grace.

SOPRANO *pp* As pants the hart for cool - ing streams, When

ALTO *pp* As pants the hart for cool - ing streams, When

TENOR *ad lib.** *pp* As pants the hart for cool - ing streams, When

BASS *pp* As pants the hart for cool - ing streams, When

* The small notes are for use in grades where there are Tenor voices.

AS PANTS THE HART

heat - ed in the chase, So longs my soul, O God, for Thee, And

heat - ed in the chase, So longs my soul, O God, for Thee, And

heat - ed in the chase, So longs my soul, O God, for Thee, And

heat - ed in the chase, So longs my soul, O God, for Thee, And

SOLO

So longs my soul for Thee, for Thee, For

Thy re - fresh - ing grace, O God, O God,

Thy re - fresh - ing grace, O God, O God,

Thy re - fresh - ing grace, O God, O God,

Thy re - fresh - ing grace, O God, O God,

Thee, my God, the liv - ing God, My thirs - ty soul doth

AS PANTS THE HART

pine, Oh, when shall I . . . be - hold Thy face, Thou

Ma - jes - ty di - vine! Oh, when shall I be - hold Thy

face! Oh, when! Oh, when! Oh, when!

dim. As pants the hart for cool - - - ing

pp As pants the hart for cool - ing streams, When heat - ed in the

pp As pants the hart for cool - ing streams, When heat - ed in the

pp As pants the hart for cool - ing streams, When heat - ed in the

pp As pants the hart for cool - ing streams, When heat - ed in the

AS PANTS THE HART

streams, When heated in the chase, So longs my soul, O God, for Thee, And Thy refreshing

chase, So longs my soul, O God, for Thee, And Thy re-fresh - ing

chase, So longs my soul, O God, for Thee, And Thy re-fresh - ing

chase, So longs my soul, O God, for Thee, And Thy re-fresh - ing

chase, So longs my soul, O God, for Thee,

grace, O God, O God, And Thy refresh - - - ing, re-fresh - ing

grace, for Thee, for Thee, And Thy re - fresh - ing

grace, for Thee, for Thee, And Thy re - fresh - ing

grace, for Thee, for Thee, And Thy re - fresh - ing

grace, for Thee, for Thee, And Thy re - fresh - ing

O

mf dim.

AS PANTS THE HART

grace, and Thy re-fresh-ing grace, and Thy re-fresh-ing
 grace, O God, for Thee, for Thee, and Thy re-fresh-ing
 grace, O God, for Thee, for Thee, and Thy re-fresh-ing
 grace, O God, for Thee, for Thee, and Thy re-fresh-ing
 God, for Thee, and
 grace, and Thy re-fresh-ing grace, re-fresh-ing grace.
 grace, and Thy re-fresh-ing grace.
 grace, and Thy re-fresh-ing grace.
 grace, and Thy re-fresh-ing grace.
 Thy re-fresh-ing grace.
 Thy re-fresh-ing grace.
 Thy re-fresh-ing grace.
 Thy re-fresh-ing grace.

dim.
cres. f
pp
cres. f
pp
cres. f
pp
cres. f
pp
cres. f

MENDELSSOHN
Arr. by W. C. HOFF

95th Psalm
Moderato

Ped. = 92 *mf* *f* *

The piano introduction is in B-flat major, 2/4 time. It begins with a series of chords in the right hand and a steady eighth-note accompaniment in the left hand. The dynamics range from mezzo-forte (mf) to forte (f). A pedal point is indicated as 92. The first system ends with an asterisk, indicating a repeat or continuation.

sf *cres.* *cres.* *f* *

The second system continues the piano introduction. It features a crescendo leading to a fortissimo (sf) section, followed by another crescendo and a final forte (f) section. The system ends with an asterisk.

SOPRANO OR TENOR SOLO

O come, let us

p *p* *pp*

The vocal solo part begins with a whole note rest, followed by the lyrics "O come, let us". The piano accompaniment is in B-flat major, 2/4 time, with a piano (p) dynamic. The first system ends with a piano (p) and pianissimo (pp) dynamic.

wor - ship and kneel be-fore the Lord, and bow down to Him,

cres.

The second system continues the vocal and piano accompaniment. The vocal part has the lyrics "worship and kneel before the Lord, and bow down to Him,". The piano accompaniment features a crescendo (cres.) leading to a final fortissimo section.

COME, LET US SING

The Lord our Ma - ker, and bow down to Him, and kneel be-fore the

Lord. O come, let us wor - ship and kneel be-fore the

Lord, Come, bow the knee to the Lord, Come, bow the knee to the

Lord, to the Lord, the Lord our Mak-er, to the Lord, to the Lord, . .

COME, LET US SING

... the Lord our Ma - - - ker, to our Ma - ker. For He is our

f

p *cres.*

God, and we are the flock of His pas-ture, and the peo-ple of His hand, and the

p dim.

p *cres.*

peo-ple of His hand. O come, let us wor - ship and kneel be-fore the

p

Lord, Come, bow the knee to the Lord, the Lord our Mak - er; Come, bow the knee to the

f *p* *cres.* *f*

cres.

SOPRANO

*The small notes are for use in grades where there are Tenor voices.

COME, LET US SING

bow the knee to the Lord, to the Lord, the Lord our Ma - ker, to the

bow the knee to the Lord, to the Lord, the Lord our Ma - ker, to the

bow the knee to the Lord, to the Lord, the Lord our Ma - ker, to the

bow the knee to the Lord, the Lord, to the

Lord, to the Lord, the Lord our Ma - - - ker, the Lord our

Lord, to the Lord, to the Lord, the Lord our Ma - ker, the Lord our

Lord, to the Lord, to the Lord, the Lord our Ma - ker, the Lord our

Lord, to the Lord, to the Lord, the Lord our Ma - - - ker.

Ma - ker. and we are the flock of His

Ma - ker. For He is our God, and we are the flock of His

Ma - ker. For He is our God, and we are the flock of His

For He is our God, and we are the flock of His

COME, LET US SING

pas - ture, For He is our God and we . . . are the flock of His

pas-ture, For He is our God, and we are the flock of His

pas - ture, and we, and we are the flock of His

pas - ture, and we, and we, are the flock of His

pas - ture, the peo - ple of His hand. O come, let us wor - ship!

pas - ture, the peo - ple of His hand. O come, let us wor - ship!

pas - ture, the peo - ple of His hand. O come, let us wor - ship!

pas - ture, the peo - ple of His hand. O come, let us

come, let us wor - ship!

Come, let us wor - ship! Come, bow the knee to the Lord, Come, bow the knee to the

Come, let us wor - ship!

kneel before the Lord, come, bow the knee to the Lord,

f *dim.* *pp*

COME, LET US SING

The musical score is written for a choir and piano. It begins with a piano introduction in B-flat major, 4/4 time. The vocal parts enter with the lyrics "Come, bow the knee to the Lord, bow the knee to the Lord, For Lord, Come, bow the knee to the Lord, For Come, bow the knee to the Lord, For". The piano accompaniment features a steady eighth-note pattern in the right hand and a more complex, flowing line in the left hand. The score includes dynamic markings such as *p* (piano), *cres.* (crescendo), *f* (forte), and *ff* (fortissimo). The lyrics continue with "For He is our God! O do He is our God, For He is our God! O do He is our God, For He is our God! O". The final section of the score repeats the phrase "come, let us wor-ship, and kneel be-fore the Lord, Come,". The score concludes with a final piano chord and a page number of 250.

Come, bow the knee to the Lord, bow the knee to the Lord, For
 Lord, Come, bow the knee to the Lord, For
 Come, bow the knee to the Lord, For
 Come, bow the knee to the Lord, For

For He is our God! O
 do He is our God, For He is our God! O
 do He is our God, For He is our God! O
 do He is our God, For He is our God! O

come, let us wor-ship, and kneel be-fore the Lord, Come,
 come, let us wor-ship, and kneel be-fore the Lord, Come,
 come, let us wor-ship, and kneel be-fore the Lord, Come,
 come, let us wor-ship, and kneel be-fore the Lord, Come,

(250)

COME, LET US SING

bow the knee to the Lord, Come, bow the knee to the Lord, . . . the Lord our
 bow the knee to the Lord, Come, bow the knee to the Lord, to the Lord, the Lord our
 bow the knee to the Lord, Come, bow the knee to the Lord, to the Lord, the Lord our
 bow the knee to the Lord, Come, bow the knee to the Lord, to the Lord, the Lord our

Ma - - ker. . . . Come bow, . . . come, bow . . . the
 Ma - - ker, the Lord our Ma - - ker, . . . to the Lord, . . .
 Ma - - ker. . . . Come, bow . . . the knee be - fore the
 Ma - - ker, the Lord our Ma - - ker, . . . Come,

SOPRANO OR TENOR SOLO

Come, . . . let us . . . bow the knee be - fore the Lord!
 knee be - fore the Lord, . . . to the Lord!
 . . . be - fore the Lord, . . . the Lord, to the Lord!
 Lord, and kneel be - fore the Lord, to the Lord!
 bow . . . the knee be - fore the Lord, to the Lord!

Arr. from MENDELSSOHN'S "Elijah"

SOPRANO *f*

Be not a-fraid, saith God the Lord, Be not a-fraid; Thy help is near,

ALTO *f*

Be not a-fraid, saith God the Lord, Be not a-fraid; Thy help is near, Be not a-

TENOR *ad lib.**

Be not a-fraid, saith God the Lord, Be not a-fraid; Thy help is near, Be not a-

BASS *f*

Be not a-fraid, saith God the Lord, Be not a-fraid; Thy help is near,

Allegro maestoso ma moderato

Ped. sf ff

Be not a-fraid, Be not a-fraid; thy help is

fraid, Be not a-fraid; thy help is near, be not a-fraid; thy help is

fraid; thy help is near, help, thy help is near, thy

Be not a-fraid, be not a-fraid; thy help is

* The small notes are for use in grades where there are Tenor Voices.

BE NOT AFRAID.

near, thy help is near, thy help is near: be not a -
 near, thy help is near, thy help is near: thy help, thy help is
 help, thy help is near, thy help is near: thy help is
 near, thy help is near, thy help is near, thy help is near, thy help is
 afraid, thy help is near, thy help is near, be not a - afraid, be not a -
 near; Thy help is near, help is near, thy help is near, thy help is
 near, thy help is near, thy help is near, thy help is near, thy help is
 near, be not a - afraid, be not a - afraid, thy help is near, thy help is
 afraid, thy help is near. Be not a - afraid, saith God the
 near, thy help is near. Be not a - afraid, saith God the
 near, thy help is near. Be not a - afraid, saith God the
 near, thy help is near. Be not a - afraid, be not a - afraid, saith God the

ff sf ff

BE NOT AFRAID

Lord; be not a-fraid, saith God the Lord: thy help is near, thy help is near. God, the

Lord; be not a-fraid, saith God the Lord: thy help is near, thy help is near.

Lord; be not a-fraid, saith God the Lord: thy help is near, thy help is near. . . .

Lord; be not a-fraid, saith God the Lord: thy help is near, thy help is near. God, the

piu animato. ♩ 138

the Lord thy God, say-eth un-to thee, "Be not a-fraid!"

God, the Lord thy God, . . . say-eth un-to thee, "Be not a-fraid!"

. . the Lord thy God, say-eth un-to thee, "Be not a-fraid!"

Lord . . thy God, . . say-eth un-to thee, "Be not a-fraid!"

piu animato

sf

Though thousands lan-guish and fall be-side thee, and tens of thou-sands a-round thee

BE NOT AFRAID

Though thousands lan-guish and fall be - side thee, and tens of thou-sands a-round thee

per - ish; though thou - sands, . . . though thousands lan - guish

per - ish; though thou - sands, . . . though thou-sands lan - guish,

and fall be - side thee, though thou-sands

Though thousands lan - guish and fall be - side thee, and tens of thou - sands a-round thee

though thou-sands lan - guish, . . . though thou-sands lan -

lan - guish and fall be - side thee, . . . and tens of

Though thou-sands lan-guish and fall be - side thee, and tens of thou-sands a-round thee

per - ish, though thousands lan-guish and fall be - side thee, and tens of thou-sands a-round thee

BE NOT AFRAID

guish, Though thousands lan-guish and fall be-side thee,

thou-sands a-round thee per-ish; though thousands lan-guish and fall, and

per-ish, a-round thee per-ish; though thousands lan-guish and fall be-

per-ish, a-round thee, and fall be-side thee, though thou-sands

though thousands lan-guish and fall be-side thee, and tens of thou-sands a-round thee

fall... be-side thee, and tens of thou-sands a-round thee

side thee, . . . though thousands lan-guish, and tens of thou-sands,

lan-guish and fall be-side thee, . . . and tens of thou-sands a-round thee

per-ish; though thousands lan-guish and fall be-

per-ish; and tens of thou-sands a-round thee, per-ish a-round thee;

and tens of thou-sands a-round thee per-ish; though thou-sands

per-ish, a-round thee per-ish; though thou-sands

BE NOT AFRAID

side thee, though thousands lan-guish and fall be - side thee; yet

though thousands lan - guish and fall be - side thee, tho' thousands lan-guish and fall, yet

lan-guish and fall be - side thee, though thousands lan-guish and fall; it

lan-guish and fall, and fall . . be - side thee; yet

still it shall not come nigh thee; though

still it shall not come nigh . . thee; though thou-sands

shall not come nigh thee; though thou - sands lan - guish and

still it shall not come nigh . . . thee; though thousands lan - guish and fall be -

thou - sands lan - guish and fall be - side thee, though thou - sands lan -

lan - guish and fall be - side thee, tho' thou-sands lan - guish and fall be -

fall be - side thee, and fall be - side thee, though

side thee; yet still it shall not come nigh thee, though thousands

BE NOT AFRAID

- guish: yet still it shall not come nigh thee. *f* Be not a -
 side thee; yet still it shall not come nigh thee. *f* Be not a -
 thou - sands lan - - guish and fall be - fore thee. *f* Be not a -
 lan - guish; yet still it shall not come nigh thee. Be not a - afraid,
 afraid! Be not a - afraid! *sf* *sf*
 afraid! Be not a - afraid!
 afraid! be not a - afraid! *f* ri - tar - dan -
 be not a - afraid! a - afraid! be not a - afraid! . . .
 be not a - afraid! a - afraid! be not a - afraid! . . .
 ri - tar - dan *f* *ff*
f *tempo mo.*
 Be not a - afraid; thy help is near,
f do. *f* al Be not a - afraid; thy help is near, Be not a -
 be not a - afraid; thy help is near. Be not a -
 be not a - afraid; thy help is near. Be not a -
 do. *tempo mo.* *ff*

BE NOT AFRAID

. . . for He is near; be not a-fraid; thy help is near; be not a-
 fraid, thy help is near, thy help is near, thy help . . .
 fraid, for He is near; be not a-fraid,
 fraid, for He is near; thy God, the Lord, thy
 fraid; for He is near, is near; be not a-fraid; thy
 is near; be not a-fraid; thy help . .
 be not a-fraid, be not a-fraid; thy
 God, saith un - to thee, be not a-fraid; thy
 help is near, be not a-fraid; thy help is near, Be not a-
 . . . is near, be not a-fraid; for He is near; be not a-fraid; thy
 help . . . is near, be not a-fraid, for He is near;
 help is near, be not a-fraid,

Musical score for "Be Not Afraid". The score is written for voice and piano. It features a key signature of one sharp (F#) and a 2/4 time signature. The piano accompaniment includes dynamic markings such as *sf* (sforzando) and *ff* (fortissimo). The lyrics are written below the vocal line, with some words appearing on multiple staves. The score is divided into systems, with the piano part often spanning two staves. The page number (259) is located at the bottom center.

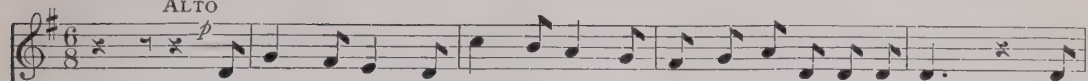
BE NOT AFRAID

fraid; for He is near, be not a - fraid, be not a - fraid; thy
 help is near: be not a - fraid; thy help . .
 be not a - fraid; thy help is near: be not a - fraid; thy
 be not a - fraid, be not a - fraid; thy
 help is near. Be not a - fraid! Be not a - fraid!
 is near. Be not a - fraid! Be not a - fraid!
 help . . is near. Be not a - fraid! Be not a - fraid!
 help is near. Be not a - fraid! Be not a - fraid!
 ff
 "Thy help is near: be not a - fraid!" saith God the Lord.
 "Thy help is near: be not a - fraid!" saith God the Lord.
 "Thy help is near: be not a - fraid!" saith God the Lord.
 "Thy help is near: be not a - fraid!" saith God the Lord.

From MENDELSSOHN's "St. Paul"
Arr. by W. C. HOFF

Andante con moto

ALTO

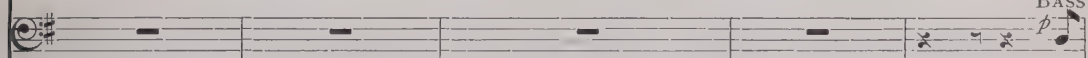


How love - ly are the mes - sen - gers that preach us the gos - pel of peace, How

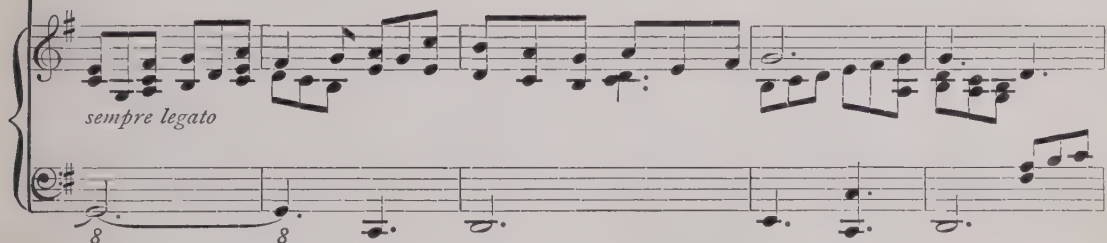
Andante con moto 132*Str. Cl. & Hns.**p*

love - ly are the mes - sen - gers that preach us the gos - pel of peace, the gos - pel of

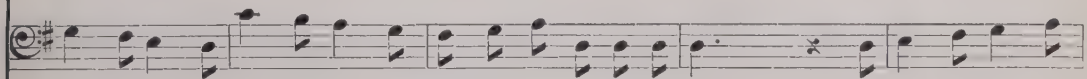
BASS



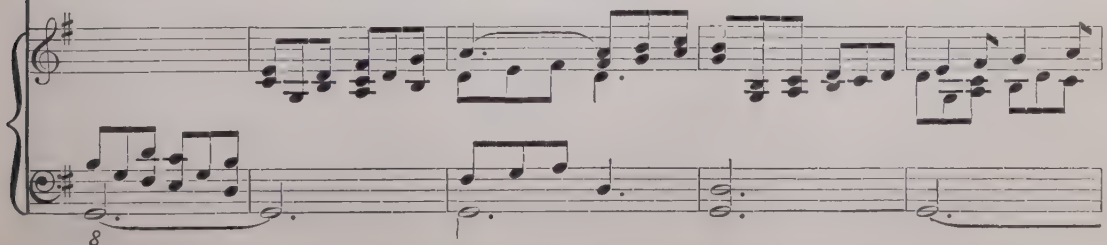
How



peace, the mes - sen - gers that preach . . . us the gos - pel of peace,



love - ly are the mes - sen - gers that preach us the gos - pel of peace, how love - ly are the



HOW LOVELY ARE THE MESSENGERS

SOPRANO AND ALTO
How love - - - ly are they that preach us the gos-pel of peace! To all the

TENOR *ad lib.**

BASS
mes-sen-gers that preach us the gos-pel of peace, the gos - pel of peace! To all the

f To all . . . the

f To all . . . the

cres *cen* *do* **TUTTI**

sf na - tions is gone forth the sound of their words, to all the na - tions is

sf na - tions is gone forth the sound of their words, to all the na - tions

na - tions is gone forth the sound of their words, to all the na - tions is

gone forth the sound of their words, is gone forth the sound of their words.

gone, . . . is gone forth the sound of their words.

is gone forth the sound of their words, . . their words. How love - ly are the

gone, . . . is gone forth the sound of their words, . . the sound, How love - ly are the

f *Str.*

* The small notes are for use in grades where there are Tenor voices.

HOW LOVELY ARE THE MESSENGERS

How love - ly are the mes - sen - gers that preach us the gos - pel of

How love - ly are the mes - sen - gers that preach us, that

mes - sen - gers that preach us the gos - pel of peace, the mes - sen - gers that preach us, that

How love - ly are the mes - sen - gers, the mes - sen - gers that preach us, that

peace, they that preach us the gos - pel of peace. To

preach us the gos - pel, that preach us the gos - pel, that preach us the gos - pel of peace.

preach us the gos - pel, the gos - pel of peace, that preach us the gos - pel of peace.

preach us the gos - pel, that preach us the gos - pel of peace, the gos - pel of peace.

all the na - tions is gone forth the sound of their words,

To all the

To all the na - tions,

To all the na - tions To

Str. and Wind.

HOW LOVELY ARE THE MESSENGERS

na - tions is gone forth the sound of their words, to all . . the na - tions is

to all . . the na - tions is

cres. all the na - tions, to all . . the na - tions

cres. *f* TUTTI

gone forth the sound of their words, is gone forth the sound of their words, . . to

gone forth the sound of their words, is gone forth the sound of their words, . . to

f is gone forth the sound of their words, is gone forth the sound of their

all . . the na - tions is gone forth the sound of their words, throughout all the land their glad

all . . the na - tions is gone forth the sound of their words, throughout all the lands their glad

words, to all the na - tions is gone forth the sound of their words, throughout all the lands their glad

f

HOW LOVELY ARE THE MESSENGERS

tid - - ings.

How

tid - - ings. How love-ly are the messengers that preach us the gos-pel of peace, how

tid - - ings. . .

how

tid - - ings. . .

how

Str. & Cl.
dim.

love - ly . . . they that preach us the gos-pel of peace, they that

love-ly are the mes-sen - - - gers that preach us the gospel of peace, that

love - - ly they that preach, . . that preach us the gos-pel of peace, that

love - - ly they that preach, . . that preach us the gospel, that preach us the gospel of

preach us the gos - pel of peace.

preach us the gos - pel of peace.

peace, the gos - pel of peace.

Arr. from MENDELSSOHN'S "Hear My Prayer."

First system of musical notation. The vocal line is in G major, 4/4 time, featuring triplet eighth notes. The piano accompaniment is in G major, 4/4 time, with a tempo marking of ♩ = 69. The lyrics are: "O . for the wings, for the wings of a dove! Far a - way, far a - way would I rove!"

Second system of musical notation. The vocal line continues with triplet eighth notes. The piano accompaniment features chords and moving lines. The lyrics are: "O . . for the wings, for the wings of a dove! Far a - way, far a - way,"

Third system of musical notation. The vocal line begins with a forte (*f*) dynamic and includes a crescendo (*cres.*) marking. The piano accompaniment features chords and moving lines. The lyrics are: "far a - way, far a - way would I rove. In the wil - der - ness build me a

Fourth system of musical notation. The vocal line continues with forte (*f*) dynamics. The piano accompaniment features chords and moving lines. The lyrics are: "nest, And re - main there for - ev - er at rest, . In the wil - der - ness build me,

O FOR THE WINGS OF A DOVE

dim. *p* *f*

build me a nest, . . And re - main there for - ev - er at rest, In . . the wil - der - ness

dim. *p* *f*

dim. *p* *f* 3

build me a nest, And re - main there for - ev - er at rest, And . . re - main there for -

dim. *p* *f*

3 3 3

ev - er at rest, And . . re - main there for - ev - - - - er at

SOPRANO

rest, O for the wings of a

ALTO *f* *f*

O for the wings, for the wings of a

TENOR *ad lib.** *f* *f*

O for the wings, for the wings of a

BASS *f*

O for the wings, for the wings of a dove.

mf cres.

* The small notes are for use in grades where there are Tenor voices.

O FOR THE WINGS OF A DOVE

f
dove, for the wings, for the wings of a dove, the wings of a dove!

dove, for the wings of a dove, A dove

dove, for the wings, O for the wings of a dove,
O for the wings of a dove! Far a -

Far a - way, far a - way would I rove, Far a -

far a - way, Far a - way, far a - way, far a -

Far a - way, far a - way would I

way . . would I rove, . . Far a - way,

way would I rove, a - way would I rove, Far a - way,

way would I rove, a - way would I rove, Far a - way, in the

rove, Far a - way would I rove, Far a - way,

far a - way, far a - way would I rove, Far a - way,

(268)

0 FOR THE WINGS OF A DOVE

(269)

O FOR THE WINGS OF A DOVE

SOLO *cres.*

O . . for the wings, for the wings of a dove, far a - way, far a - way would I rove,

SOPRANO *pp* *pp*

rest and re -

ALTO *pp* *pp*

rest and re -

TENOR *pp* *pp*

rest and re -

BASS *pp* *pp*

rest and re -

cres.

O . . for the wings, for the wings of a dove, far a - way, far a - way, *cres.*

main there far a - way *cres.*

main there far a - way *cres.*

main there far a - way *cres.*

main there far a - way

O FOR THE WINGS OF A DOVE

far a - way, far a - way, would I rove, In the wil - der-ness build me a nest, . . . and re-
 would I rove,
 would I rove, O for the wings of a
 would I rove, O for the wings of a
 would I rove, O for the wings, for the wings, . . for the

main there for-ev - er at rest, In the wil-der-ness build me, build me a nest
 O for the wings, for the wings of a dove! . .
 wings of a dove, of a dove!
 wings of a dove!
 wings of a dove!

O FOR THE WINGS OF A DOVE

p and re - main there for - ev - er at rest, *f* in the wil - der-ness build me a nest,

p In the wil - der-ness build me a

p In the wil - der-ness build me a

p In the wil - der-ness build me a

p In the wil - der-ness build me a

and re - main there for - ev - er at rest, *cres.* for - ev - er at rest, *f* for - ev - - *dim.*

nest, and re - main there for - ev - er at rest, *f* for - ev - er at

nest, and re - main *cres.* there for - ev - er at rest, *f* for - ev - - *dim.*

nest, and re - main there for - ev - er at rest, *f* for - ev - - -

nest, and re - main there at rest, *f* for - ev - - -

O FOR THE WINGS OF A DOVE

er at rest, and re - main there for - ev - er at rest,
pp rest, for - ev - er at rest,
 er at rest,
pp er at rest, *pp* and re -
 er at rest, and re -

and re - main there for - ev - er at rest.
pp and re - main there at rest.
pp and re - main there at rest.
 main there at rest.
 main there at rest.

Arr. from GOUNOD's "Redemption"

Molto moderato

SOPRANO AND ALTO

Un - fold, . . un - fold, . . un - fold, ye portals, ev - er

TENOR *ad lib.** AND BASS

Un - fold, . . un - fold, . . un - fold, ye portals, ev - er

8va.

$\text{♩} = 60$ *ff*

Ped.

last - ing, un - fold, . . . un - fold, . . . un - fold, . . ye por - tals, ev - er

last - ing, un - fold, . . . un - fold, . . . un - fold, . . ye por - tals, ev - er

last - ing, With wel - come to re - ceive Him as - cend - ing on

last - ing, With wel - come to re - ceive Him as - cend - ing on

Ped.

* *Ped.*

* *Ped.*

* The small notes are for use in grades where there are Tenor voices.

UNFOLD, YE PORTALS

high, . . . Be - hold the King of Glo - ry! He mounts up thro' the

high, . . . Be - hold the King of Glo - ry! He mounts up thro' the

* Ped. * Ped. * Ped. * Ped.

sky, Back to the heav'nly man-sions hast - ing. Un -

sky, Back to the heav'nly man-sions hast - ing. Un -

* Ped. * Ped. * Ped.

fold, . . un - fold, . . un - fold, for lo, the

fold, . . un - fold, . . un - fold, for lo, the

8va

* Ped. * Ped. * Ped. * Ped.

UNFOLD, YE PORTALS

King comes nigh. . . nigh. But who is

King comes nigh. . . nigh.

*Ped. * Ped. * Ped. * Ped. * Ped. * Ped.*

He, . . the King of Glo - ry? He who Death o - ver -

He who death o - ver -

f

f

*Ped. * Ped. * Ped. * Ped.*

came . . . the Lord in bat - tle might - y.

came . . . the Lord in bat - tle might - y.

*Ped. * Ped. * Ped. * Ped. * Ped.*

UNFOLD, YE PORTALS

But who is He, the King of Glo - ry? Of

hosts He is the Lord; . . . of an - gels and of powers: the King of

hosts He is the Lord; . . . of an - gels and of powers: the King of

Glo - ry is the King of the saints. Un -

Glo - ry is the King of the saints. Un -

D.C.:8

Un -

D.C.:8

Un -

D.C.:8

cres.

Ped. * *Ped.* * *Ped.* *

HYMNS

No. 74

THY PRAISE WILL WE SING

Rev. JOHN BANCROFT DEVINS, D.D.
SOPRANO AND ALTO

H. R. PALMER



1. Heaven - ly Fa - ther, we would see Thee, Pure and ho - ly as Thou art; Take a -
2. Heaven - ly Fa - ther, we would serve Thee, Fill this day with lov - ing deeds; Com - fort

TENOR *ad lib.** AND BASS



1. Heaven - ly Fa - ther, we would see Thee, Pure and ho - ly as Thou art; Take a -
2. Heaven - ly Fa - ther, we would serve Thee, Fill this day with lov - ing deeds; Com - fort



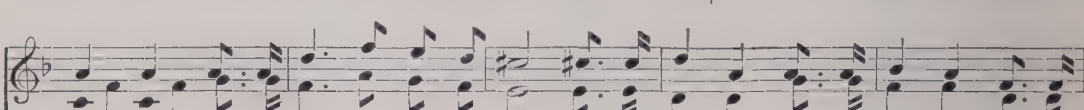
$\text{♩} = 60$



way our sin and sor - row, En - ter ev - 'ry lov - ing heart. Heaven - ly Fa - ther, we would
those whose hearts are wea - ry, Like Thy - self sup - ply their needs. See - ing, hear - ing, learn - ing,



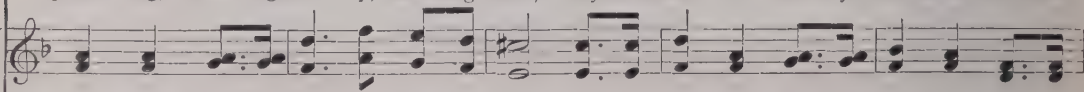
way our sin and sor - row, En - ter ev - 'ry lov - ing heart. Heaven - ly Fa - ther, we would
those whose hearts are wea - ry, Like Thy - self sup - ply their needs. See - ing, hear - ing, learn - ing,



hear Thee, Hear Thy voice, Thy voice a - lone; Learn the les - sons Thou wouldst teach us, Speak the
speak - ing, Serv - ing dai - ly, serv - ing Thee, May men see in us Thy chil - dren All that



hear Thee, Hear Thy voice, Thy voice a - lone; Learn the les - sons Thou wouldst teach us, Speak the
speak - ing, Serv - ing dai - ly, serv - ing Thee, May men see in us Thy chil - dren All that



NOTE. May be sung in two parts, Soprano and Alto.

*The small notes are for use in grades where there are Tenor voices.

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THY PRAISE WILL WE SING

words that Thou wilt own. Show us our du - ty, show us Thy pleas - ure; Thou art our
Thou wouldst have us be.

Lea - der and glo - ri - ous King. Thee we would fol - low through sun - shine and
Lea - der and glo - ri - ous King. Thee we would fol - low through sun - shine and

shad - ow, Now and for - ev - er Thy praise will we sing. sing. A - MEN.
shad - ow, Now and for - ev - er Thy praise will we sing. sing. A - MEN.

A. A. PROCTER

H. HILES. Arr.

SOPRANO AND ALTO

1. The shad - ows of the eve - ning hours Fall from the dark - 'ning sky ;
 2. The sor - rows of Thy ser - vants, Lord, Oh, do not Thou de - spise ;
 3. Let peace, O Lord, Thy peace, O God, Up - on our souls de - scend ;

TENOR *ad lib.** AND BASS

Up - on the fra - grance of the flow'rs The dew's of eve - ning lie.
 But let the in - cense of our pray'rs Be - fore Thy mer - cy rise.
 From mid - night fears, and per - ils Thou Our tremb - ling hearts de - fend :

Be - fore Thy throne, O Lord of heav'n, We kneel at close of day ;
 The bright - ness of the com - ing night, Up - on the dark - ness rolls ;
 Give us a res - pite from our toil ; Sub - due and calm our woes ;

NOTE. May be sung in two parts, Soprano and Alto.

* The small notes are for use in grades where there are Tenor voices.

ST. LEONARD

Look on Thy chil - dren from on high, And hear us while we pray.
 With hopes of fu - ture glo - ry, chase The shad - ows on our souls.
 Through all the day we la - bor, Lord, Oh, give us now re - pose.

No. 76

FLEMMING

C. ELLIOTT
 SOPRANO AND ALTO

F. F. FLEMMING. Arr.

1. O Ho - ly Spir - it! Friend un - seen, Since on Thine arm Thou bids't me lean,
 2. Blest with this fel - low - ship di - vine, Take what Thou wilt, I'll not re - pine,
 3. Tho' far from home, fa - tighed, op - prest, Here have I found a place of rest,
 4. What tho' the world de - ceit - ful prove, All earth - ly friends and hopes re - move,

TENOR *ad lib.** AND BASS

Help me, thro' - out life's chang - ing scene, . By faith to cling to Thee!
 Just as the branch - es to the vine, . . My soul would cling to Thee!
 Ex - iled, a - far, yet not un - blest, . . Fa - ther, I cling to Thee!
 Pa - tient, with un - com - plain - ing love, . . Still would I cling to Thee!

NOTE. May be sung in two parts, Soprano and Alto.

* The small notes are for use in grades where there are Tenor voices.

SOPRANO AND ALTO

1. Gra - cious God, our Heav'n-ly Fa - ther, Meet and bless our school, we pray;
 2. Weak, im - per - fect, tempt - ed, err - ing, From Thy pre - cepts, Lord, we stray;
 TENOR *ad lib.** AND BASS

♩ = 76

As in hum - ble trust we gath - er, Teach-ers, stu - dents, here to - day.
 Let Thy Spir - it, from our wand - 'ring Bring us back to Vir - tue's way.

As in hum - ble trust we gath - er, Teach-ers, stu - dents, here to - day.
 Let Thy Spir - it, from our wand - 'ring Bring us back to Vir - tue's way.

rit.

Ev - 'ry joy and ev - 'ry bless - ing, From Thy boun - teous hand we own;
 Hum - ble, pen - i - tent, con - fid - ing, May we rest our hope in Thee;

Ev - 'ry joy and ev - 'ry bless - ing, From Thy boun - teous hand we own;
 Hum - ble, pen - i - tent, con - fid - ing, May we rest our hope in Thee;

rit.

NOTE. May be sung in two parts, Soprano and Alto.

* The small notes are for use in grades where there are Tenor voices.

FABEN

tempo

May Thy love, our souls pos - sess - ing, Draw us near - er to Thy throne.
In Thy fa - vor, Lord, a - bid - ing, In Thy peace and pur - i - ty.

May Thy love, our souls pos - sess - ing, Draw us near - er to Thy throne.
In Thy fa - vor, Lord, a - bid - ing, In Thy peace and pur - i - ty.

tempo

No. 78

WEBER

From VON WEBER. Arr.

H. F. LYTE

SOPRANO AND ALTO

1. God of mer - cy, God of grace! Hear our sad re - pent - ant song;
2. Deep re - gret for fol - lies past, Tal - ents wast - ed, time mis - spent;
3. Fool - ish fears and fond de - sires, Vain re - grets for things as vain;
4. These, and ev - 'ry se - cret fault, Fill'd with grief and shame we own;

TENOR *ad lib.** AND BASS

Sor - row dwells on ev - 'ry face, Pen - i - tence on ev - 'ry tongue.
Hearts de - based by world - ly cares, Thank - less for the bless - ings lent.
Lips too sel - dom taught to praise, Oft to mur - mur and com - plain.
Hum - bled at Thy feet we lie, Seek - ing par - don from Thy throne.

NOTE. May be sung in two parts, Soprano and Alto.

* The small notes are for use in grades where there are Tenor voices.

1. Re-joyce, the Lord is King! Your Lord and King a - dore! Mor - tals, give thanks and sing,
 2. Our God and Sav-iour reigns, The God of truth and love: When He has purged our stains
 3. Our God on earth shall reign Till all His foes sub-mit, And bow to His com-mand,
 4. Re-joyce in glo-rious hope! The God of Love shall come, And take His ser - vants all

TENOR *ad lib.** AND BASS

And tri-umph ev - er - more. Lift up your heart! lift up your voice! Re-joyce, a - gain I
 He lifts our hearts a - bove. Lift up your heart! lift up your voice! Re-joyce, a - gain I
 And fall be - neath His feet. Lift up your heart! lift up your voice! Re-joyce, a - gain I
 To their e - ter - nal home. We soon shall hear the archangel's voice, The trump of God shall

say, re-joyce! Lift up your heart! lift up your voice, Re-joyce! a - gain I say, re - joyce.
 say, re-joyce! Lift up your heart! lift up your voice, Re-joyce! a - gain I say, re - joyce.
 say, re-joyce! Lift up your heart! lift up your voice, Re-joyce! a - gain I say, re - joyce.
 sound, re-joyce! We soon shall hear the arch-angel's voice, The trump of God shall sound, re - joyce.

NOTE. May be sung in two parts, Soprano and Alto.

* The small notes are for use in grades where there are Tenor voices.

By permission.

G. THRING

T. MORLEY. Arr.

SOPRANO AND ALTO

1. Fa - ther, bless - ed Fa - ther, Lis - ten while we sing; Hearts and voi - ces
 2. Near - er, ev - er near - er, Lord, we draw to Thee, Deep in ad - o -
 3. Great and ev - er great - er Are Thy mer - cies here, True and ev - er
 4. Clear - er still, and clear - er Dawns the light from heav'n, In our sad - ness

TENOR *ad lib.** AND BASS

ris - ing, Prais - es glad - ly ring. All we have we of - fer, All we hope to be,
 ra - tion Bend - ing low the knee: Thou for our re - demp - tion, Send - est love di - vine:
 last - ing Are Thy glo - ries there; Where no pain, nor sor - row, Toil, or care is known,
 bring - ing News of sins for - given. Life has lost its shad - ows, Pure the light with - in;

Bo - dy, soul, and spir - it, All we yield to Thee.
 Thou in ten - der mer - cy, Sav - est all of Thine.
 Where the an - gel le - gions Cir - cle round Thy throne.
 Thou hast shed Thy ra - dian - ce Deep our hearts with in.

Bo - dy, soul, and spir - it, All we yield to Thee.
 Thou in ten - der mer - cy, Sav - est all of Thine.
 Where the an - gel le - gions Cir - cle round Thy throne.
 Thou hast shed Thy ra - dian - ce Deep our hearts with in.

NOTE. May be sung in two parts, Soprano and Alto.

*The small notes are for use in grades where there are Tenor voices.

S. BARING-GOULD
SOPRANO AND ALTO

A. S. SULLIVAN. Arr.

1. On - ward, Chris - tian sol - diers, March - ing as to war, With the cross of Je - sus
 2. Like a might - y ar - my Moves the Church of God; Broth - ers, we are tread - ing
 3. On - ward, then, ye peo - ple! Join our hap - py throng! Blend with ours your voi - ces

TENOR *ad lib.** AND BASS

♩ = 108

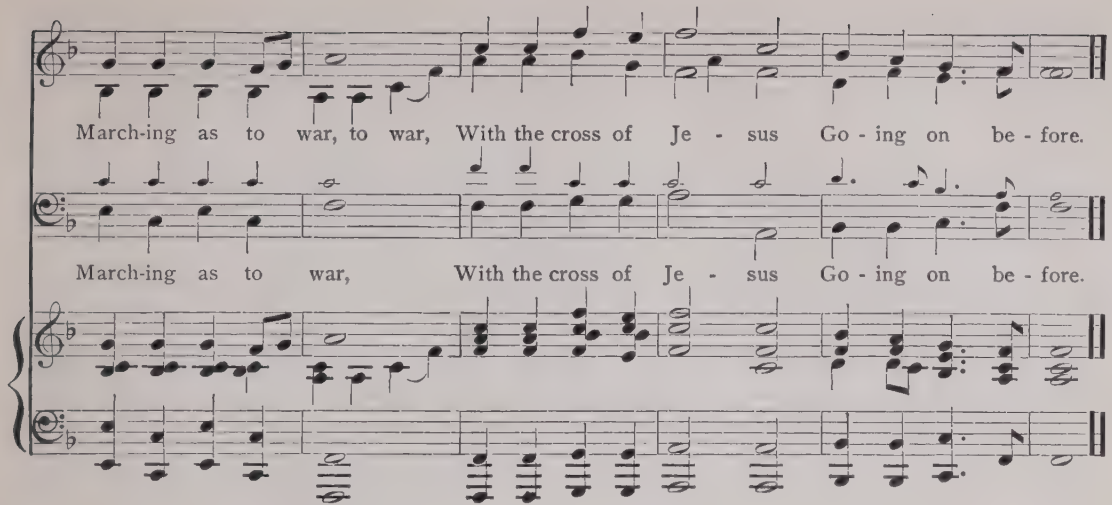
Go - ing on be - fore! Christ, the roy - al Mas - ter, Leads a - gainst the foe;
 Where the saints have trod; We are not di - vid - ed, All one bod - y we,
 In the tri - umph song! Glo - ry, laud, and hon - or, Un - to Christ the King,

For - ward in - to bat - tle, See, His ban - ners go. On - ward, Chris - tian sol - diers,
 One in hope and doc - trine, One in char - i - ty. On - ward, Chris - tian sol - diers,
 This thro' countless a - ges Men and an - gels sing. On - ward, Chris - tian sol - diers,

NOTE. May be sung in two parts, Soprano and Alto.

*The small notes are for use in grades where there are Tenor voices.

ST. GERTRUDE



March-ing as to war, to war, With the cross of Je - sus Go - ing on be - fore.

March-ing as to war, With the cross of Je - sus Go - ing on be - fore.

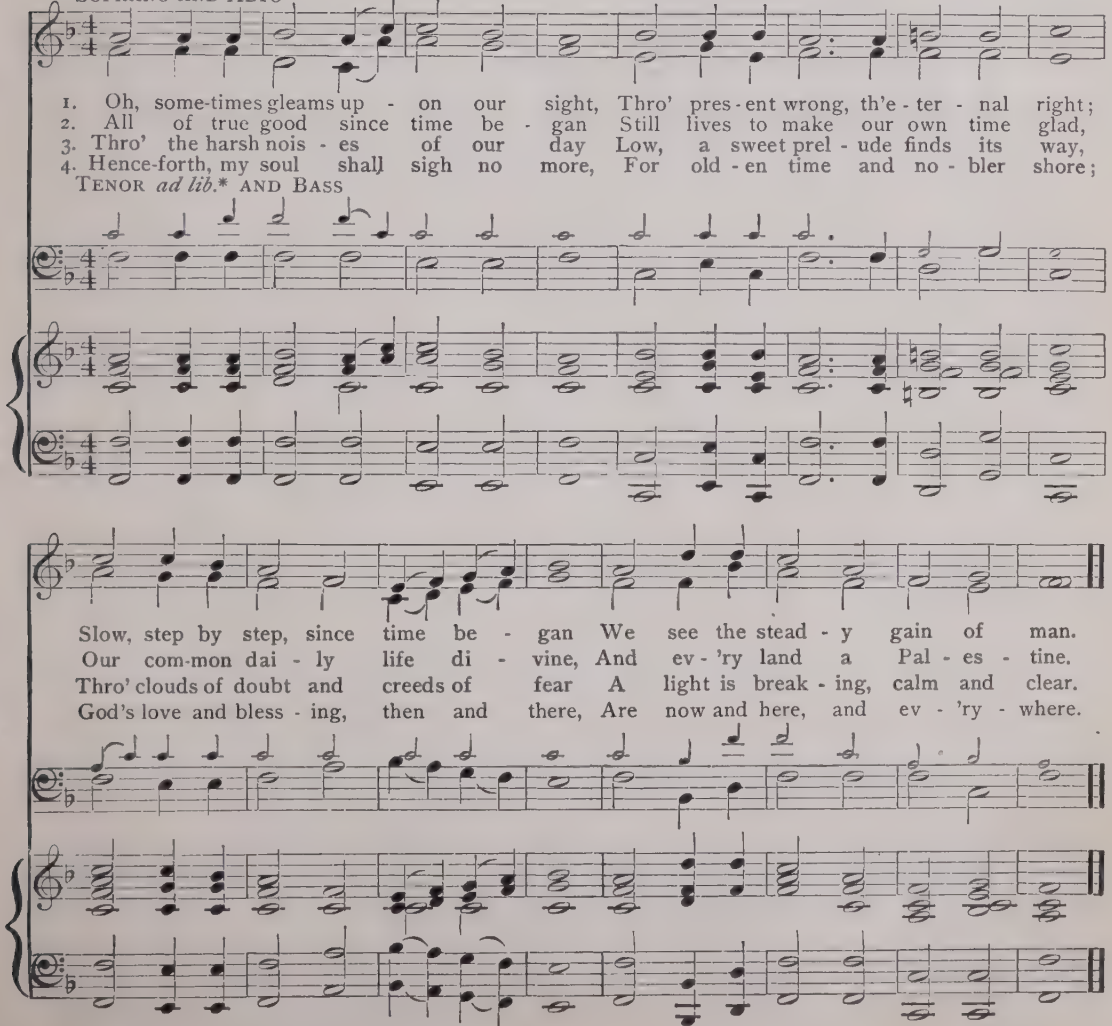
No. 82

FEDERAL STREET

J. G. WHITTIER

H. K. OLIVER. Arr.

SOPRANO AND ALTO



1. Oh, some-times gleams up - on our sight, Thro' pres - ent wrong, th'e - ter - nal right;
 2. All of true good since time be - gan Still lives to make our own time glad,
 3. Thro' the harsh nois - es of our day Low, a sweet prel - ude finds its way,
 4. Hence-forth, my soul shall sigh no more, For old - en time and no - bler shore;

TENOR *ad lib.** AND BASS

Slow, step by step, since time be - gan We see the stead - y gain of man.
 Our com-mon dai - ly life di - vine, And ev - 'ry land a Pal - es - tine.
 Thro' clouds of doubt and creeds of fear A light is break - ing, calm and clear.
 God's love and bless - ing, then and there, Are now and here, and ev - 'ry - where.

NOTE. May be sung in two parts, Soprano and Alto.

* The small notes are for use in grades where there are Tenor voices.

J. M. NEALE
SOPRANO AND ALTO

A. EWING. Arr.

1. Je - ru - sa - lem, the gold - en! With milk and hon - ey blest;
 2. They stand, those halls of Si - on, All ju - bi - lant with song,
 3. There is the throne of Da - vid, And there, from care re - leased,
 4. O sweet and bless - ed coun - try, The home of God's e - lect!

TENOR *ad lib.** AND BASS

Be - neath thy con - tem - pla - tion Sink heart and voice op - prest,
 And bright with ma - ny an an - gel, And all the mar - tyr throng.
 The shout of them that tri - umph, The song of them that feast.
 O sweet and bless - ed coun - try, That ea - ger hearts ex - pect!

I know not, O I know not, What joys a - wait us there!
 Our God is ev - er in Lead - er, The day - light is se - rene;
 And they who, with their us, Have con - quered in the fight,
 O Lord, in mer - cy bring us To that dear land of rest!

NOTE. May be sung in two parts, Soprano and Alto.

* The small notes are for use in grades where there are Tenor Voices.

EWING

What ra - dian - cy of glo - ry! What bliss be - yond com - pare!
 The pas - tures of the bless - ed Are decked in glo - rious sheen.
 For - ev - er and for - ev - er Arc clad in robes of white.
 To dwell with Thee, our Fa - ther, In Thee be ev - er blest.

No. 84

HOLLEY

FRANCES R. HAVERGAL
 SOPRANO AND ALTO

G. HEWS. Arr.

1. Lord, speak to me that I . . may speak In liv - ing ech - oes of Thy tone;
 2. O lead me, Lord, that I . . may lead Oth - ers and guide the wav - ring feet;
 3. O strength - en me, that while I . . stand Firm on the rock and strong in Thee,
 4. O fill me with Thy - ful - ness, Lord, Till e'en my ver - y . . heart o'er - flows,
 TENOR *ad lib.** AND BASS

As Thou hast sought, so let me seek, Thy err - ing chil - dren lost and lone.
 O feed me, Lord, that I may feed Thy hungering ones with man - na sweet.
 I may stretch out a lov - ing hand, Lift those who sink the trou - bled sea.
 In kind - ling thought and glow - ing word, Thy love to tell, Thy praise to show.

NOTE. May be sung in two parts, Soprano and Alto.

* The small notes are for use in grades where there are Tenor voices.

No. 85

CHRISTMAS

SOPRANO AND ALTO

HANDEL. Arr.

1. Now that the sun is beam-ing bright, Im - plo-re we, bend-ing low, .. That He, the
 2. No sin - ful word, or deed of wrong, Nor thoughts that i - dly rove, .. But sim - ple
 3. And grant that to Thine hon - or, Lord, Our dai - ly toil may tend; .. That we be-

TENOR *ad lib.** AND BASS

$\text{♩} = 96$

un - cre - at - ed light, May guide us as we go, . . . May guide us as we go.
 truth be on our tongue, And in our hearts be love, . . . And in our hearts be love.
 gin it at Thy word, And in Thy fa - vor end, . . . And in Thy fa - vor end.

$\text{♩} = 96$

No. 86

ST. JOHN'S HIGHLANDS

J. KEBLE
SOPRANO AND ALTO

W. C. BARR. Arr.

1. New ev - 'ry morn - ing is the love Our wak'-ning, our up - ris - ing prove;
 2. New mer - cies each re - turn - ing day Hov - er a - round us while we pray;
 3. Old friends, old scenes, will love - lier be, As more of heaven in each, we see;
 4. Life's triv - ial round, the com - mon task, Will fur - nish all we ought to ask;

TENOR *ad lib.** AND BASS

$\text{♩} = 96$

NOTE. May be sung in two parts, Soprano and Alto.

* The small notes are for use in grades where there are Tenor voices.

ST. JOHN'S HIGHLANDS

Thro' sleep and dark - ness safe - ly brought, Ris'n to new life, and pow'r, and thought.
 New per - ils past; new sins for - given, New tho'ts of God, new hopes of heaven.
 Some soft'ning gleam of love and prayer Shall dawn on ev - 'ry cross and care.
 Room to de - ny our - selves, a road Bring-ing us dai - ly near - er God.

No. 87

BOYLSTON

J. FAWCETT

L. MASON, Arr.

SOPRANO AND ALTO

1. Blest be the tie that binds Our hearts in mu - tual love;
 2. We share our mu - tual woes, Our mu - tual bur - dens bear;
 3. Where we at death must part, Not like the world's our pain;
 4. From sor - row, toil, and pain, And sin, we shall be free;

TENOR *ad lib.** AND BASS.

The fel - low-ship of e - qual minds Is like to that a - bove.
 And of - ten for each oth - er flows The sym - pa - thiz - ing tear.
 But one in God, and one in heart, We part to meet a - gain.
 And per - fect love and friend-ship reign Through-out e - ter - ni - ty.

NOTE. May be sung in two parts, Soprano and Alto.

*The small notes are for use in grades where there are Tenor voices.

No. 88

SPOHR

J. NEWTON
SOPRANO AND ALTO

L. SPOHR. Arr.

1. Ap - proach, my soul, the mer - cy - seat, And God will hear thy prayer -
 2. Thy prom - ise is my on - ly plea, With this I ven - ture nigh;
 3. Bowed down be - neath a load of sin, By sa - tan sore - ly pressed,
 4. Be those my shield and hid - ing place; That, shel - tered near Thy side,

TENOR (*ad lib.*)

BASS

$\text{♩} = 94$

There hum - bly fall be - fore His feet, For none can per - ish there.
 Thou call - est bur - dened souls to Thee, And such, O Lord, am I.
 By war with - out and fears with - in, I come to Thee for rest.
 I may my fierce ac - cus - er face, And tell him Thou hast died.

No. 89

LIVORNO

SOPRANO AND ALTO

SULLIVAN. Arr.

1. Fa - ther of lights, we sing Thy name, Who kind - lest all the lamps of day;
 2. Foun - tain of good, from Thee pro - ceed Thrice bless - ed drops of ge - nial rain;
 3. Oh, let not our for - get - ful hearts O'er - look the to - kens of Thy care,
 4. So shall our suns more grate - ful shine, Kind showers in sweet - er drops shall fall,

TENOR (*ad lib.*)

BASS

$\text{♩} = 84$

NOTE. May be sung in two parts, Soprano and Alto.
 The small notes are for use in grades where there are tenor voices.

LIVORNO

Wide as he spreads his gold - en flame, His beams Thy pow'r and love dis - play.
Which, o'er the hill and thro' the mead, Fresh - en the grass and swell the grain.
All that Thy lib - 'ral hand im - parts, Still own in praise, still ask in prayer!
When all our hearts and lives are Thine, When Thou, O God, art seen in all.

No. 90

MORNING HYMN

J. KEBLE

BEETHOVEN. Arr.

SOPRANO AND ALTO

1. Lord God of morn - ing, God of night, We thank Thee for Thy gifts of light;
2. Fresh hopes have wak - ened in the heart, Fresh force to do our dai - ly part;
3. O Lord of light, 'tis Thou a - lone Canst make our dark - ened hearts Thine own;
4. Praise God, our Mak - er and our Friend; Praise Him thro' time, till time shall end;
TENOR *ad lib.** AND BASS

As in the dawn the shad - ows fly, We seem to find Thee now more nigh.
Thy slum - ber gifts our strength re - store, Thro' - out the day to serve Thee more.
O then be with us, Lord, that we In Thy great day may wake to Thee.
Till psalm and song His name a - dore, Thro' heav'n's great day of ev - er more.

NOTE. May be sung in two parts, Soprano and Alto.

* The small notes are for use in grades where there are Tenor voices.

No. 91

VOX ANGELICA

F. W. FABER

J. B. DYKES. Arr.

SOPRANO AND ALTO

1. Hark! hark! my soul, an - gel - ic songs are swell - ing O'er earth's green
 2. On - ward we go, for still we hear them sing - ing, Come, wea - ry
 3. Far, far a - way, like bells at eve - ning peal - ing, Voi - ces of
 4. An - gels, sing on! your faith - ful watch - es keep - ing; Sing us sweet

TENOR *ad lib.** AND BASS

fields and o - cean's wave - beat shore; How sweet the truth those
 souls, the Lord now bids you come; Hear through the dark, its
 an - gels sound o'er land and sea; Care - la - den souls by
 frag - ments of the songs a - bove; Till morn - ing's joy shall

bless - ed strains are tell - ing Of that new life when sin shall
 ech - oes sweet - ly ring - ing, Clear mu - sic of the gos - pel
 thou - sands meek - ly steal - ing, Kind Shep - herd, turn their wea - ry
 end the night of weep - ing, All life's long shad - ows break in

NOTE. May be sung in two parts, Soprano and Alto.

*The small notes are for use in grades where there are Tenor voices.

VOX ANGELICA

be no more! An - gels of Heav - en, An - gels of light,
 leads us home. An - gels of Heav - en, An - gels of light,
 steps to Thee. An - gels of Heav - en, An - gels of light,
 cloud - less love. An - gels of Heav - en, An - gels of light,

Sing - ing to wel - come the pil - grims of the night, Sing - ing to
 Sing - ing to wel - come the pil - grims of the night, Sing - ing to

wel - come the pil - grims, the pil - grims of the night. A - men, A - men.
 wel - come the pil - grims, the pil - grims of the night. A - men, A - men.

No. 92

ST. CUTHBERT

H. AUBER
SOPRANO AND ALTO

J. B. DYKES. Arr.

1. Our blest Re-deem - er, ere He breathed His ten - der, last fare - well,
 2. He comes sweet in - fluence to im - part, A gra - cious, will - ing Guest,
 3. And His that gen - tle voice we hear, As soft as breath of even,
 4. Spir - it of pur - i - ty and grace, Our weak - ness pity - ing see:

TENOR *ad lib.** AND BASS

A Guide, a Com - fort - er, be - queathed, With us to dwell.
 While He can find one hum - ble heart, Where - in to rest.
 That checks each thought, that calms each fear, And speaks of heaven.
 O make our hearts Thy dwell - ing place, And wor - thier Thee.

No. 93

HAMBURG

I. WATTS
SOPRANO AND ALTO

L. MASON. Arr.

1. My God, per-mit me not to be Thus all un-known to - self and Thee;
 2. Why should my pas - sions mix with earth, Thus to de - base my heavenly birth?
 3. Call me a - way from flesh and sense; Thy grace, O Lord, can draw me thence.

TENOR *ad lib.** AND BASS

NOTE. May be sung in two parts, Soprano and Alto.

* The small notes are for use in grades where there are Tenor voices.

HAMBURG

Led by a thou - sand tho'ts I rove, Turn - ing from Thee, my high - est love.
 Why should I cleave to things be - low, Thus all my pur - est joys fore - go?
 I would o - bey the voice di - vine, All these in - fe - rior joys re - sign.

No. 94

TRURO

P. DODDRIDGE

C. BURNEY. Arr.

SOPRANO AND ALTO

1. Tri - um - phant Si - on, lift thy head From dust, and dark - ness and the dead!
 2. Put all thy beau - teous gar - ments on, And let thy ex - cel - lence be known;
 3. God from on high has heard thy pray'r, His hand thy ru - ins shall re - pair:
 TENOR *ad lib.** AND BASS

Though hum - bled long, a - wake at length, And gird thee with Je - ho - vah's strength.
 When decked in robes of right - eous - ness, The world thy glo - ries shall con - fess.
 Nor will thy watch - ful Mon - arch cease To guard thee in e - ter - nal peace.

NOTE. May be sung in two parts, Soprano and Alto.

* The small notes are for use in grades where there are Tenor voices.

E. R. WILBERFORCE

H. R. PALMER

SOPRANO AND ALTO

1. Lord, for to-mor-row and its needs I do not pray; Keep me, my God, from
 2. Let me no wrong or i-dle word Un-think-ing say; Set Thou a seal up-
 3. Then if to-day this life of mine Should ebb a-way. Give me Thy sac-ra-

TENOR *ad lib.** AND BASS

stain of sin Just for to-day. Help me to la-bor ear-nest-ly,
 on my lips Thro' all to-day. Let me in sea-son, Lord, be grave,
 ment di-vine, Fa-ther, to-day. So for to-mor-row and its needs

And du-ly pray; Let me be kind in word and deed, Fa-ther, to-day.
 In sea-son gay; Let me be faith-ful to Thy grace, Dear Lord, to-day.
 I do not pray; Still keep me, guide me, love me, Lord, Thro' each to-day.

NOTE. May be sung in two parts, Soprano and Alto.

*The small notes are for use in grades where there are Tenor voices.

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F. W. FABER

J. BARNEY. Arr.

SOPRANO AND ALTO

1. O Par - a - dise! O Par - a - dise! Who doth not crave for rest? Who would not seek the
 2. O Par - a - dise! O Par - a - dise! The world is grow-ing old; Who would not be at
 3. O Par - a - dise! O Par - a - dise! We long to sin no more; We long to be as
 4. O Thou Who rul - est Par - a - dise, O keep us in Thy love, And guide us to that

TENOR *ad lib.** AND BASS

hap - py land Where they that loved are blest; Where loy - al hearts, and true, and true, Stand
 rest and free Where love is nev - er cold? Where loy - al hearts, and true, and true, Stand
 pure on earth As on Thy spot - less shore; Where loy - al hearts, and true, and true, Stand
 hap - py land Of per - fect rest a - bove; Where loy - al hearts, and true, and true, Stand
 Where loy - - - al hearts, and true,

Where loy - - - al hearts, and true, Stand

ev - er in the light, All rap - ture, thro' and thro', In God's most ho - ly sight?

ev - er in the light, All rap - ture, thro' and thro', In God's most ho - ly sight?

NOTE. May be sung in two parts, Soprano and Alto.

* The small notes are for use in grades where there are Tenor voices.

J. G. DECK

F. C. MAKER. Arr

SOPRANO AND ALTO

1. O lov - ing Fa - ther, keep me For - ev - er by Thy side! 'Tis on - ly there in
 2. 'Tis on - ly in Thee hid - ing, I feel my life se - cure; In love a - lone a -
 3. Soon shall my eyes be - hold Thee, With rap - ture, face to face; One half hath not been

TENOR *ad lib.** AND BASS

NOTE. May be sung in two parts, Soprano and Alto.

* The small notes are for use in grades where there are Tenor voices.

SOPRANO AND ALTO

1. The Lord is my Shep-herd, how hap-py am I! How ten-der and watch-ful my
 2. The Lord is my Shep-herd, how hap-py am I! I'm blest while I live, and I'm
 3. The Lord is my Shep-herd, I'll sing with de-light, Till called to a-dore Him in
 TENOR *ad lib.* * AND BASS

$\text{♩} = 63$

wants to sup- ply; He dai- ly pro-vides me with rai-ment and food, What-e'er He de-
 blest when I die; In death's gloomy val-ley no e-vil I'll dread, For "I will be
 re-gions of light; Then praise Him, with angels, to bright harps of gold, And ev-er and

nies me is meant for my good, What-e'er He de-nies me is meant for my good.
 with thee," my Shepherd hath said, For "I will be with thee," my Shep-herd hath said.
 ev-er His glo-ry be-hold, And ev-er and ev-er His glo-ry be-hold.

NOTE. May be sung in two parts, Soprano and Alto.

* The small notes are for use in grades where there are Tenor voices.

H. BONAR
SOPRANO AND ALTO

1. I heard the voice of Je - sus say, Come un - to Me and rest;
 2. I heard the voice of Je - sus say, Be - hold I free - ly give
 3. I heard the voice of Je - sus say, I am this dark world's light;

TENOR *ad lib.** AND BASS

Lay down, thou wea - ry one, lay down Thy head up - on my breast.
 The liv - ing wa - ter; thirst - y one, Stoop down and drink and live.
 Look un - to Me, thy morn shall rise, And all thy day be bright.

I came to Je - sus as I was, Wea - ry and worn and sad;
 I came to Je - sus and I drank Of that life - giv - ing stream;
 I looked to Je - sus and I found In Him my star, my sun;

NOTE. May be sung in two parts, Soprano and Alto.

*The small notes are for use in grades where there are Tenor voices.

VOX DILECTI

I found in Him a rest - ing place, And He has made me glad.
 My thirst was quench'd, my soul re - viv'd, And now I live in Him.
 And in that light of life I'll walk, Till trav' - ling days are done.

No. 100

PROTECTION

A. M. TOPLADY
 SOPRANO AND ALTO

J. PEARCE

1. In - spir - er and Hear - er of pray'r, Thou Shep - herd and Guardian of Thine;
 2. If Thou art my shield and my sun, The night is no dark - ness to me;
 3. A sov - 'reign Pro - tec - tor I have, Un - seen, yet for - ev - er at hand;
 4. His smiles and His com - forts a - bound, His grace, as the dew, shall de - scend;
 TENOR *ad lib.** AND BASS

My all to Thy cov - e - nant care, I, sleep - ing or wak - ing, re - sign.
 And fast as my min - utes roll on, They bring me but near - er to Thee.
 Un - change - a - ble, faith - ful to save, Al - might - y to rule and com - mand.
 And walls of sal - va - tion sur - round The soul He de - lights to de - fend.

NOTE. May be sung in two parts, Soprano and Alto.

*The small notes are for use in grades where there are Tenor voices.

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F. R. HAVERGAL,

B. TOURS. Arr.

SOPRANO AND ALTO

1. From glo - ry un - to glo - ry! Be this our joy - ous song;
 2. From glo - ry un - to glo - ry! What great things He hath done,
 3. O let our ad - o - ra - tion For all that He hath done
 4. Now on - ward, ev - er on - ward, From strength to strength we go,

TENOR *ad lib.** AND BASS

As on the King's own high - way We brave - ly march a - long.
 What won - ders He hath shown us, What tri - umphs He hath won!
 Peal out be - yond the stars of God, While voice and life are one;
 While grace for grace a - bundant - ly Shall from His ful - ness flow;

From glo - ry un - to glo - ry! O word of stir - ring cheer,
 From glo - ry un - to glo - ry! What might - y bless - ings crown
 And let our con - se - cra - tion Be real, . . . deep, and true;
 To glo - ry's full fru - i - tion, From glo - ry's fore - taste here,

NOTE. May be sung in two parts, Soprano and Alto.

* The small notes are for use in grades where there are Tenor voices.

BERTHOLD

As dawns the sol - emn bright-ness of An - oth - er glad New Year.
 The lives for which our Lord hath laid His own so free - ly down.
 O ev - en now our hearts shall vow, And joy - ful vows re - new.
 Un - til His ve - ry pres - ence crown Our hap - pi - est New Year.

No. 102

MERRIAL

S. BARING-GOULD
 SOPRANO AND ALTO

J. BARNBY. Arr.

1. Now the day is o - ver, Night is draw - ing nigh;
 2. Grant to lit - tle chil - dren Vis - ions bright of Thee;
 3. Through the long night - watch - es, May Thine an - gels spread
 4. When the morn - ing wak - ens, Then may I a - rise

TENOR *ad lib.** AND BASS

Shad - ows of the eve - ning Steal a - cross the sky.
 Guard the sai - lors toss - ing On the deep, blue sea.
 Their white wings a - bove me, Watch - ing round my bed.
 Pure, and fresh, and sin - less In Thy ho - ly eyes.

eve - ning steal a - cross the sky.
 toss - ing on the deep, blue sea.
 a - bove me watch - ing my bed.
 sin - less in Thy ho - ly eyes.

NOTE. May be sung in two parts, Soprano and Alto.
 * The small notes are for use in grades where there are Tenor voices.

No. 103

DUKE STREET

I. WATTS. Ad.

J. HATTON. Arr.

SOPRANO AND ALTO

1. Lord, thou shalt reign wher - e'er the sun Doth his suc - ces - sive jour - neys run;
 2. Lord, to Thee end - less pray'r be made, Glad prais - es throng to crown Thy head;
 3. Bless - ings a - bound wher - e'er God reigns; The pris - 'ner leaps to burst his chains;
 4. Let ev - 'ry crea - ture rise and bring Glo - ry and hon - or to our King;

TENOR *ad lib.** AND BASS

Musical score for 'Duke Street'. It features a Soprano and Alto part with lyrics, a Tenor and Bass part, and a piano accompaniment. The tempo is marked 'Ad.' and the time signature is 4/4. The key signature has one sharp (F#). The piano part includes a tempo marking of 100.

Thy kingdom stretch from shore to shore, Till moons shall wax . . and wane no more.
 Thy name like sweet per - fume shall rise With ev - 'ry morn - ing sac - ri - fice.
 Wea - ry ones find e - ter - nal rest, While all the sons . . of want are blest.
 An - gels de - scend with songs a - gain, And earth re - peat . . the loud A - men.

No. 104

NAOMI

ANNE STEELE

L. MASON. Arr.

SOPRANO AND ALTO

1. Fa - ther, what - e'er of earth - ly bliss Thy sov - 'reign will de - nies,
 2. Give me a calm and thank - ful heart, From ev - 'ry mur - mur free;
 3. Let the sweet hope that Thou art mine My path of life at - tend;

TENOR *ad lib.** AND BASS

Musical score for 'Naomi'. It features a Soprano and Alto part with lyrics, a Tenor and Bass part, and a piano accompaniment. The tempo is marked 'Ad.' and the time signature is 4/4. The key signature has one flat (Bb). The piano part includes a tempo marking of 60.

NOTE. May be sung in two parts, Soprano and Alto.

*The small notes are for use in grades where there are Tenor voices.

NAOMI

Ac - cept - ed at Thy throne of grace, Let this pe - ti - tion rise.
 All bless - ings of Thy grace im - part, And make me live to Thee.
 Thy pres - ence thro' my jour - ney shine, And crown my jour - ney's end.

No. 105

DOMINUS REGIT ME

A. W. MALIM
 SOPRANO AND ALTO

J. B. DYKES. Arr.

1. The King of love my Shep-herd is, Whose good - ness fail - eth nev - er;
 2. Where streams of liv - ing wa - ter flow, My ran - somed soul He lead - eth,
 3. Per - verse and fool - ish oft I strayed, But yet in love He sought me,
 4. And so thro' all the length of days, Thy good - ness fail - eth nev - er;
 TENOR *ad lib.** AND BASS

I noth - ing lack if I am His, And He is mine for - ev - er.
 And where the ver - dant pas - tures grow, With food ce - les - tial feed - eth.
 And on His shoul - der gen - tly laid, And home, re - joic - ing brought me.
 Good Shep - herd, may I sing Thy praise With - in Thy house for - ev - er.

NOTE. May be sung in two parts, Soprano and Alto.

*The small notes are for use in grades where there are Tenor voices.

F. ROSCOE

*Andante assai*SOPRANO AND ALTO (*Melody in Alto*)*MENDELSSOHN
Arr. by F. F. BULLARD

pp

mp

1. Thy will be done! I will not doubt nor fear . . What is pro - vid - ed
 2. Fa - ther, for - give the fool - ish heart that clings, . Tremb - ling and weak, . . to

TENOR *ad lib.** AND BASS

pp

p

by Thy ten - der love; Let clouds and dark - ness shroud me ev - er here,
 fleet - ing things of time! Bid my glad soul up - borne on an - gel wings,

mp *pp rit.*

Full well I know that all is bright a - bove, Thy will be done! Thy will be done!
 Rise at Thy word to fair - er, pur - er clime! Thy will be done! Thy will be done!

mp *pp rit.*

mp *pp rit.*

*NOTE. May be sung in two parts, Soprano and Alto.

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B. FRANCIS
SOPRANO AND ALTO

J. DARWALL. Arr.

1. In loud ex - alt - ed strains, The King of glo - ry praise;
 2. O King of glo - ry, come; With Thy dear fa - vor crown
 3. Now let Thine ear at - tend Our sup - pli - ca - ting cries;
 4. Here may the list - 'ning throng Im - bibe Thy truth and love;

TENOR *ad lib.** AND BASS

O'er heav'n and earth He reigns Thro' ev - er - last - ing days;
 This tem - ple as Thy home, This peo - ple as Thine own;
 Now let our praise as - cend Ac - cept - ed, to the skies:
 Here may we join the song of ser - a - phim a - bove:

But Si - on, with His pres - ence blest, Is His de - light, His cho - sen rest.
 Be - neath this roof vouch - safe to show How God can dwell with men be - low.
 Now let Thy Word with joy - ful sound Spread high ce - les - tial in - fluence round.
 Till all who hum - bly seek Thy face Re - joice in Thine a - bound - ing grace.

NOTE. May be sung in two parts, Soprano and Alto.

*The small notes are for use in grades where there are Tenor voices.

No. 108

INNOCENTS

J. MONTGOMERY

THIBAUT. Arr.

SOPRANO AND ALTO

1. Songs of praise the an - gels sang, Heav'n with al - le - lu - ias rang,
 2. Songs of praise a - woke the morn, When the Prince of Peace was born;
 3. Heav'n and earth must pass a - way; Songs of praise shall crown that day;
 4. Saints be - low, with heart and voice, Still in songs of praise re - joice;

TENOR *ad lib.** AND BASS

No. 109

HUMILITY

G. WEISSEL

S. P. TUCKERMAN. Arr.

SOPRANO AND ALTO

1. Lift up your heads, ye migh - ty gates; Be - hold the King of glo - ry waits;
 2. God is the Lord, our help - er tried; Mer - cy is ev - er at His side;
 3. O blest the land, the ci - ty blest, Where His great glo - ry is con - fess'd;
 4. Fling wide the por - tals of your heart! Make it a tem - ple, set a - part

TENOR *ad lib.** AND BASS

NOTE. May be sung in two parts, Soprano and Alto.

*The small notes are for use in grades where there are Tenor voices.

HUMILITY

The King of kings is draw-ing near; The Sav-iour of the world is here.
 His king-ly crown is ho-li-ness; His scep-tre, pi-ty in dis-tress.
 O hap-py hearts and hap-py homes Where-to the King of tri-umph comes!
 From earth-ly use for heav'n's em-ploy, Filled full with pray'r and love and joy.

No. 110

STEPHANOS

J. M. NEALE

H. W. BAKER. Arr.

SOPRANO AND ALTO

1. Art thou wea-ry, art thou lan-guid, Art thou sore dis-trest?
2. Hath He marks to lead me to Him, If He be my guide?
3. If I still hold close-ly to Him, What hath He at last?
4. If I ask Him to re-ceive me, Will He say me nay?

TENOR *ad lib.** AND BASS

"Come to Me," saith One, "and com-ing, Be . . at . . . rest."
 "In His feet and hands are wound-prints, And His . . . side."
 "Sor-row van-quished, la-bor end-ed, Jor-dan . . . past."
 "Not till earth, and not till heav-en Pass . . a . . . way."

NOTE. May be sung in two parts, Soprano and Alto.

* The small notes are for use in grades where there are Tenor voices.

No. III

SCHUMANN

J. D. BURNS

R. SCHUMANN. Arr.

SOPRANO AND ALTO

1. Still, still with Thee, my God, I would de - sire to be; . .
 2. With Thee when dawn comes in, And calls me back to care; . .
 3. With Thee when day is done, And eve - ning calms the mind; .

TENOR *ad lib.** AND BASS

By day, by night, at home, a - broad, I would be still with Thee.
 Each day re - turn - ing I be - gin, With Thee, my God, in prayer.
 The set - ting, as the ris - ing sun, With Thee, my heart would find.

No. II2

ROCKINGHAM

C. WESLEY

E. MILLER. Arr.

SOPRANO AND ALTO

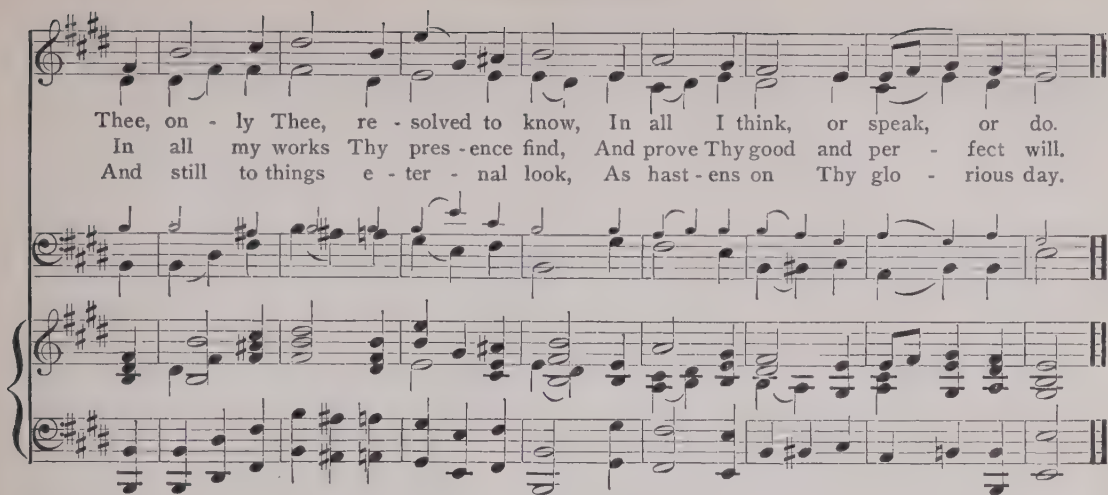
1. Forth in . . Thy name, O Lord, I go, . . My dai - ly la - bor to pur - sue;
 2. The task Thy wis - dom hath as - signed, O let me cheer - ful - ly ful - fil;
 3. Give me to bear Thy ea - sy yoke, And ev - 'ry mo - ment watch and pray;

TENOR *ad lib.** AND BASS

NOTE. May be sung in two parts, Soprano and Alto.

* The small notes are for use in grades where there are Tenor voices.

ROCKINGHAM



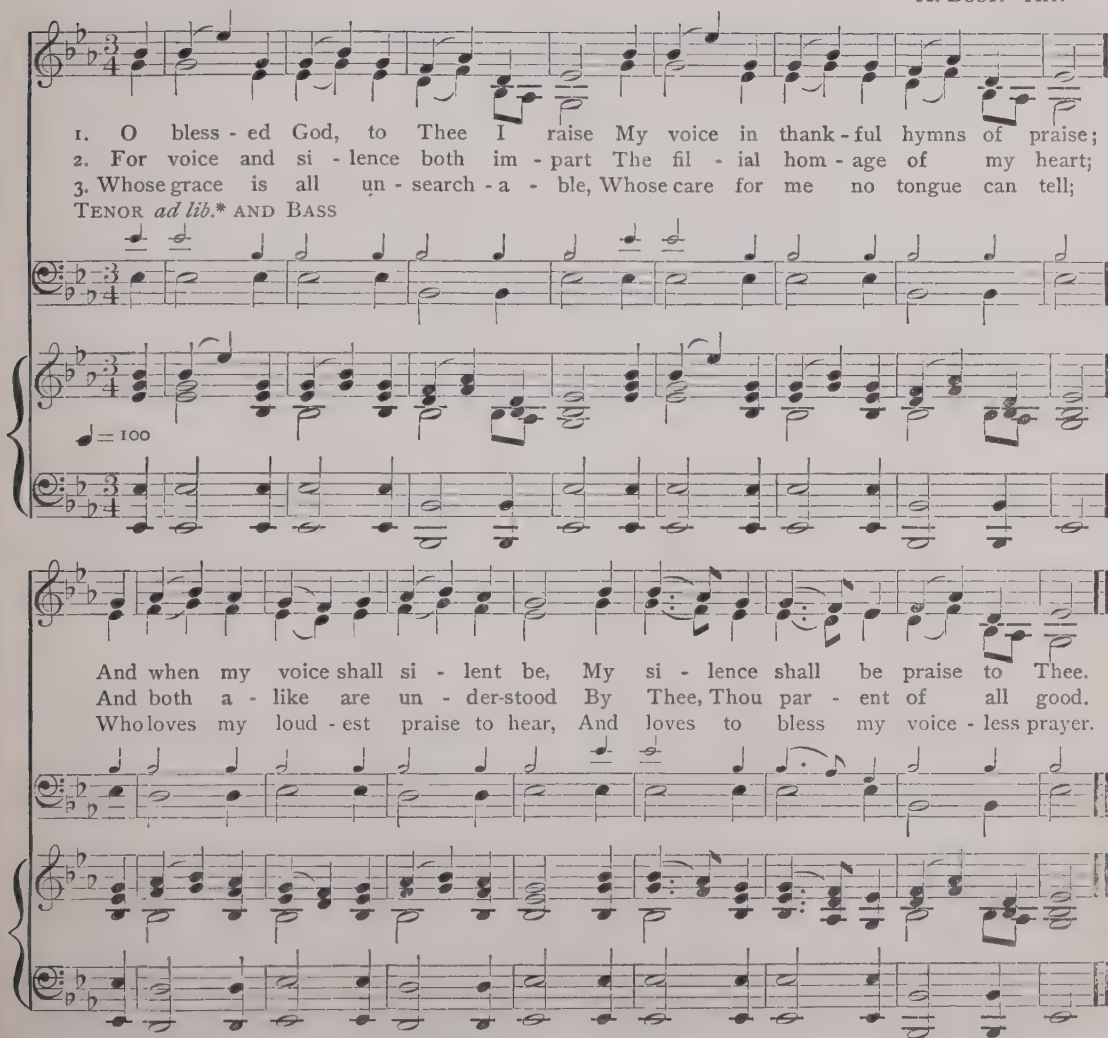
Thee, on - ly Thee, re - solved to know, In all I think, or speak, or do.
 In all my works Thy pres - ence find, And prove Thy good and per - fect will.
 And still to things e - ter - nal look, As hast - ens on Thy glo - rious day.

No. 113

GRATITUDE

SOPRANO AND ALTO

A. BOST. Arr.



1. O bless - ed God, to Thee I raise My voice in thank - ful hymns of praise;
 2. For voice and si - lence both im - part The fil - ial hom - age of my heart;
 3. Whose grace is all un - search - a - ble, Whose care for me no tongue can tell;
 TENOR *ad lib.** AND BASS

And when my voice shall si - lent be, My si - lence shall be praise to Thee.
 And both a - like are un - der - stood By Thee, Thou par - ent of all good.
 Who loves my loud - est praise to hear, And loves to bless my voice - less prayer.

NOTE. May be sung in two parts, Soprano and Alto.

*The small notes are for use in grades where there are Tenor Voices.

C. WESLEY

J. P. HOLBROOK. Arr.

SOPRANO AND ALTO

1. Je - sus, Lov - er of my soul, . Let me to Thy bos - om fly,
 2. Je - sus, mer - ci - ful and mild, . Lead me as a help - less child:
 3. Thou canst fit me by Thy grace, . For the heav'n - ly dwell - ing place;
 4. Je - sus, Friend and Help - er mine, . Hast Thou made me tru - ly Thine?

TENOR *ad lib.** AND BASS

While the bil - lows near me roll, . While the tem - pest still is high;
 On no oth - er arm but Thine Would my wea - ry soul re - cline;
 All Thy prom - is - es are sure, Ev - er shall Thy love en - dure;
 By the path . . Thy feet have trod Lead me dai - ly near - er God.

Hide me, O my Sav - iour, hide; . Till the storm of life is past;
 Thou art rea - dy to for - give, . Thou dost bid the sin - ner live—
 Then what more could I de - sire, . . How to great - er bliss as - pire?
 Hear, O hear my ten - der prayer, . Let me His own im - age bear;

NOTE. May be sung in two parts, Soprano and Alto.

* For two parts, Sopranos sing notes in small type. For three parts, or four, Sopranos omit notes in small type.

REFUGE

Safe in - to the ha - ven guide, Oh, re - ceive my soul at last,
 Guide the wan - d'r'er day - by day, In the straight and nar - row way.
 All I need in Love I see, Love is all in all to me.
 Let me love Him more and more, Till I reach heav'n's bliss - ful shore.

No. 115

LOUVAN

Tr. from Ambrose of Milan
 SOPRANO AND ALTO

V. C. TAYLOR. Arr.

1. Thou source di - vine of life and light, Whose beams dis - perse the shades of night!
 2. Come, ho - ly Sun of heav - enly love, Come shed Thy ra - diance from a - bove,
 3. Oh, hal - lowed Thou art ev - 'ry day: Let meek - ness be our morn - ing ray;
 TENOR *ad lib.** AND BASS

Oh, show us, Lord of light and grace, The bright - ness of Thy lov - ing face.
 To all our in - ward hearts con - vey Thy Ho - ly Spir - it's cloud - less ray.
 Our faith like noon - tide splen - dor glow, Our souls the twi - light nev - er know.

NOTE. May be sung in two parts, Soprano and Alto.

* The small notes are for use in grades where there are Tenor voices.

PHILLIPS BROOKS
SOPRANO AND ALTO

J. BARNBY. Arr.

1. O lit - tle town of Beth - le - hem! How still we see thee lie! . .
 2. For Christ is born of Ma - ry And gath - ered all a - bove . .
 3. O ho - ly Child of Beth - le - hem! De - scend to us we pray . .

TENOR *ad lib.** AND BASS

A - bove thy deep and dream - less sleep The si - lent stars go by;
 While mor - tals sleep, the an - gels keep in, Their watch of won - d'ring love.
 Cast out our sin, and en - ter Be born in us to - day.

Yet in thy dark streets shin - eth The ev - er - last - ing light;
 O morn - ing stars, to - geth - er Pro - claim the ho - ly birth!
 We hear the Christ - mas an - gels The great glad tid - ings tell;

NOTE. May be sung in two parts, Soprano and Alto.

*The small notes are for use in grades where there are Tenor voices.

BETHLEHEM

The hopes and fears of all the years Are met in thee to - night.
 And prais - es sing to God the King, And peace to men on earth.
 O come to us, a - bide with us, Our Lord Em - man - u - el.

No. 117 NOW BLESSED DAYLIGHT FILLS THE SKY

BORTINANSKY. Arr.

1. Now bless - ed day - light fills the sky, We lift our hearts to God on
 2. May He re - strain our tongues from strife, And shield from an - ger's din our
 3. Oh, may our in - most hearts be pure, From thoughts of fol - ly kept se -
 4. So we, when this day's work is o'er, And shades of night re - turn once

high, That He in all we do or say, May keep us free from harm to - day.
 life, And guard with watch - ful care our eyes From earth's ab - sorb - ing van - i - ties.
 cure, The pride of sin - ful hearts sub - dued, The bread of Life our dai - ly food.
 more, Our dai - ly path in safe - ty trod, Pay lov - ing trib - ute un - to God.

NOTE. May be sung in two parts, Soprano and Alto.

* The small notes are for use in grades where there are Tenor voices.

H. ALFORD

G. J. ELVEY. Arr.

SOPRANO AND ALTO

1. Come, ye thank - ful peo - ple, come, Raise the song of har - vest - home:
 2. All the world is God's own field, Fruit to His great praise to yield;
 3. Ev - en so, Lord, quick - ly come, Hold Thy fi - nal har - vest - home;

TENOR *ad lib.** AND BASS

All is safe - ly gath - ered in, Ere the win - ter storms be - gin;
 Wheat and tares to - geth - er sown, Un - to joy or sor - row grown:
 Gath - er Thou Thy peo - ple in, Free from sor - row, free from sin;

God, our Mak - er, doth pro - vide For our wants to be sup - plied;
 First the blade, and then the ear, Then the full corn shall ap - pear:
 There, for - ev - er pu - ri - fied, In Thy pres - ence to a - bide:

$\text{♩} = 88$

NOTE. May be sung in two parts, Soprano and Alto.

* The small notes are for use in grades where there are Tenor voices.

ST. GEORGE'S WINDSOR

Come to God's own tem - ple, come, Raise the song of har - vest - home.
 Grant, O har - vest Lord, that we Whole-some grain and pure may be.
 Come, with all Thine an - gels, come, Raise the glo - rious har - vest - home.

No. 119

THEY WHO ON THE LORD RELY

H. AUBER

German Chorale. Arr.

SOPRANO AND ALTO

1. They who on the Lord re - ly, Safe - ly dwell, though dan - ger's nigh;
 2. Vain temp - ta - tion's wi - ly snare; We are all Je - ho - vah's care;
 3. When they wake, or when they sleep, An - gel guards their vig - ils keep;

TENOR *ad lib.** AND BASS

Lo! His shel - t'ring wings are spread O'er each faith - ful ser - vant's head.
 Harm - less flies the shaft by day, Or in dark - ness wings its way.
 Death and dan - ger come not near; Faith and love have nought to fear.

NOTE. May be sung in two parts, Soprano and Alto.

* The small notes are for use where there are Tenor voices.

W. A. MUHLENBERG

C. AVISON. Arr.

SOPRANO AND ALTO

Shout the glad tid - ings, ex - ult - ing - ly sing, . . . Je - ru - sa - lem tri - umphs, Mes -

TENOR *ad lib.** AND BASS

si - ah is King! 1. Si - on the mar - vel - lous sto - ry be tell - ing, The
2. Tell how He com - eth; from na - tion to na - tion, The
3. Mor - tals, your hom - age be grate - ful - ly bring - ing, And

Son of the High - est, how low - ly His birth! The bright - est arch - an - gel in
heart - cheer - ing news let the earth ech - o round; How free to the faith - ful He
sweet let the glad - some ho - san - na a - rise: Ye an - gels, the full al - le -

NOTE. May be sung in two parts, Soprano and Alto.

*The small notes are for use in grades where there are Tenor voices.

AVISON

D.C.

glo - ry ex - cell - ing, He stoops to re - deem thee, He reigns up - on earth.
of - fers sal - va - tion, His peo - ple with joy ev - er - last - ing are crowned.
lu - ia be sing - ing; One cho - rus re - sound thro' the earth and the skies.

D.C.

After Third Verse

Shout the glad tid - ings, ex - ult - ing - ly sing, . . . Je - ru - sa - lem tri - umphs, Mes -
si - ah is King, Mes - si - ah is King, Mes - si - ah is King.

si - ah is King, Mes - si - ah is King, Mes - si - ah is King.

GERHARDT

A. ESMOND. Arr.

SOPRANO AND ALTO

1. All my heart this night re - joi - ces, As I hear, Far and near,
 2. Hark! a voice from yon - der man - ger, Soft and sweet, Doth en - treat,
 3. Come, then, let us hast - en yon - der! Here let all, Great and small,
 4. Thee, dear Lord, with heed I'll cher - ish, Live to Thee, Then with Thee

TENOR *ad lib.** AND BASS

Sweet - est an - gel voi - ces; Christ is born, their choirs are sing - ing.
 Flee from woe and dan - ger! Breth - ren, come! from all doth grieve you,
 Kneel in awe and won - der! Love Him who with love is yearn - ing!
 Dy - ing, shall not per - ish; But shall dwell with Thee for ev - er,

Till the air Ev - 'ry - where Now with joy is ring - - - - ing.
 You are freed; All you need I will sure - ly give you.
 Hail the Star, That from far Bright with hope is burn - - - - ing.
 Far on high, In the joy That can al - ter nev - - - - er. A - - - MEN.

NOTE. May be sung in two parts, Soprano and Alto.

* The small notes are for use in grades where there are Tenor voices.

N. TATE

Traditional. Arr.

SOPRANO AND ALTO

1. While shepherds watched their flocks by night, All seat - ed on the ground, The an - gel of the
 2. "To you in Da - vid's town, this day Is born of Da - vid's line, The Sav - iour who is
 3. Thus spake the ser - aph, and forth-with Ap - peared a shin - ing throng Of an - gels prais - ing

TENOR *ad lib.** AND BASS

$\text{♩} = 90$

Lord came down And glo - ry shone a - round, "Fear not," said he, for might - y dread
 Christ the Lord; And this shall be the sign: The heavenly Babe you there shall find
 God, who thus Ad - dressed their joy - ful song: "All glo - ry be to God on high,

Had seized their trou - bled mind; "Glad tid - ings of great joy I bring To you and all man - kind."
 To hu - man view dis - played, All mean - ly wrapt in swath - ing bands, And in a man - ger laid."
 To all the earth be peace; Good - will be known from heav'n to men, With love that can - not cease."

NOTE. May be sung in two parts, Soprano and Alto.

* The small notes are for use in grades where there are Tenor voices.

F. POTT

From PALESTRINA. Arr.

SOPRANO AND ALTO

Al - le - lu - ia! Al - le - lu - ia! Al - le - lu - ia!

TENOR *ad lib.** AND BASS

Al - le - lu - ia! Al - le - lu - ia! Al - le - lu - ia!

1. The strife is o'er, the bat - tle done, The vic - to - ry of
 2. The powers of death have done their worst, But God their le - gions
 3. The three sad days are quick - ly sped; He ris - es glo - rious
 4. Lord! by the love sus - tain - ing Thee, From death's dread sting Thy

life is won; The song of tri - umph has be - gun. Al - le - lu - ia!
 hath dis - persed; Let shout of ho - ly joy out - burst, Al - le - lu - ia!
 from the dead; All glo - ry to our ris - en Head! Al - le - lu - ia!
 ser - vants free, That we may live and sing to Thee. Al - le - lu - ia!

NOTE. May be sung in two parts, Soprano and Alto.

*The small notes are for use in grades where there are Tenor voices.

C. WESLEY

From LYRA DAVIDICA. Arr.

SOPRANO AND ALTO

1. Je - sus Christ is ris'n to - day, Al - - le - lu - ia! Sons of men and
 2. Lives a - gain our glo - rious King, Al - - le - lu - ia! Where, O death, is
 3. Soar we now where He has led Al - - le - lu - ia! Follow - ing our ex -

TENOR *ad lib.** AND BASS

an - gels say Al - - - le - lu - ia! Raise your joys and tri - umphs high,
 now thy sting? Al - - - le - lu - ia! Lo, he claims his na - tive sky,
 alt - ed Head, Al - - - le - lu - ia! Made like Him, like Him we rise

Al - - le - lu - ia! Sing, ye heav'n's, and earth re - ply. Al - - le - lu - ia!
 Al - - le - lu - ia! Grave, where is thy vic - to - ry? Al - - le - lu - ia!
 Al - - le - lu - ia! Ours the cross, the grave, the skies! Al - - le - lu - ia!

NOTE. May be sung in two parts, Soprano and Alto.

* The small notes are for use in grades where there are Tenor voices.

PATRIOTIC SONGS

AMERICA

No. 125

First sung in Park Street Church, Boston, July 4, 1832

SAMUEL FRANCIS SMITH (1808-1895)
SOPRANO AND ALTO

HENRY CAREY. Arr.

1. My coun-try, 'tis of thee, Sweet land of lib - er - ty, Of thee I sing; Land where my
 2. My na - tive coun - try, thee, Land of the no - ble free, Thy name I love; I love thy
 3. Let mu - sic swell the breeze, And ring from all the trees Sweet Freedom's song; Let mor - tal
 4. Our fa - thers' God, to Thee, Au - thor of lib - er - ty, To Thee we sing; Long may our

TENOR *ad lib.** AND BASS

fa - thers died, Land of the Pil - grim's pride, From ev - 'ry moun - tain side Let free - dom ring.
 rocks and rills, Thy woods and tem - pled hills; My heart with rap - ture thrills, Like that a - bove.
 tongues a - wake, Let all that breathe par - take, Let rocks their si - lence break, The sound pro - long.
 land be bright With freedom's ho - ly light, Pro - tect us by Thy might, Great God, our King.

No. 126

OUR COUNTRY WE WILL EVER LOVE

NATIONAL SONG

ALBERT METHFESSEL. Arr.

f SOPRANO AND ALTO *cres.* *f*

1. Our coun - try we will ev - er love, With child - like, deep de - vo - tion; Its
 2. O coun - try of our fa - thers' love! Thy sons were no - ble heart - ed; More
 3. To them be hon - or, great and true; They died, yet live in glo - ry; And
 4. Yet, coun - try, great - er praise be thine, De - serv - ing love so ten - der; O,

TENOR *ad lib.** AND BASS

♩ = 104 f

NOTE. May be sung in two parts, Soprano and Alto.

* The small notes are for use in grades where there are Tenor voices.

OUR COUNTRY WE WILL EVER LOVE

prais - es from our lips shall ring O'er moun-tains, plains, and o - - cean.
 pleased to die in free-dom's cause Than live from free - dom part - - ed.
 a - ges shall re - sound their praise, And tell the grand old sto - - ry.
 make us wor - thy of thy fame, And of each brave de - fend - - er.

No. 127

MEMORIAL HYMN

F. S. SMITH

Anonymous

SOPRANO AND ALTO. *Melody in Alto part*

pp
mf

1. Not cost - ly domes, nor mar - ble tow'rs Shall mark where friend - ship comes to
 2. They rest in ma - ny a shad - ed vale By and be - neath the sound - ing
 3. They gained what their am - bi - tion crav'd, Free - dom and love to all to
 4. Blest be the land for which they fought, The land where Free - dom's ban - ners

BASS pp

f = 52 *mf*

p cres.
f

weep; Let clus - t'ring vines and fra - grant flow'rs Tell where the Na - tion's he - roes sleep.
 sea; The for - est winds their re - quiem wail, The glo - rious Sons of lib - er - ty.
 bring; And peace o'er all the land they saved Broods like the dove with shel - t'ring wing.
 wave; The land by blood and treas - ure bought, Where dwell the free, where sleep the brave.

p cres.
cres.

NOTE. May be sung in two parts, Soprano and Alto.

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FRANCIS SCOTT KEY (1779-1843)

SAMUEL ARNOLD (1740-1802). Arr.

♩ = 84 *mf*

The piano introduction is in 3/4 time, key of F# major (three sharps). It features a melody in the right hand and a bass line in the left hand, both consisting of eighth and sixteenth notes.

SOPRANO AND ALTO

1. Oh! say, can you see by the dawn's early light, What so proud - ly we
 2. On the shore, dim - ly seen thro' the mist of the deep, Where the foe's haught - y
 3. And where is that band who so vaunt - ing - ly swore, 'Mid the hav - oc of
 4. Oh! thus be it ev - er when free men shall stand Be - tween their loved

TENOR *ad lib.** AND BASS

The piano accompaniment for the first vocal section continues with the same melody and bass line as the introduction, providing harmonic support for the vocalists.

hail'd at the twi-light's last gleam-ing, Whose stripes and bright stars, thro' the per - il - ous
 host in dread si-lence re-pos - es, What is that which the breeze, o'er the tow - er - ing
 war and the bat-tle's con-fu - sion, A home and a coun - try they'd leave us no
 home and the war's des - o - la - tion; Blest with vic - t'ry and peace, may the heav'n-res-cued

The piano accompaniment for the second vocal section continues with the same melody and bass line, supporting the vocalists through the final lines of the song.

NOTE. May be sung in two parts, Soprano and Alto.

* Small notes are for use in grades where there are Tenor voices.

THE STAR-SPANGLED BANNER

fight, O'er the ram-parts we watch'd, were so gal-lant-ly stream-ing? And the rock-et's red steep, As it fit-ful-ly blows, half con-ceals, half dis-clos-es? Now it catch-es the more? Their blood has wash'd out their foul foot-step's pol-lu-tion. No ref-uge could land Praise the Power that hath made and pre-served us a na-tion. Then con-quer we

rit.

glare, the bombs bursting in air, Gave proof thro' the night that our flag was still there! gleam of the morn-ing's first beam, In full glo-ry re-flect-ed, now shines in the stream. save the hire-ling and slave From the ter-ror of flight or the gloom of the grave, must, when our cause it is just, And this be our mot-to, "In God is our trust."

rit.

rit.

tempo

rit.

tempo

Oh! say, does that star-spangled banner yet wave O'er the land of the free and the home of the brave! 'Tis the star-spangled banner, Oh! long may it wave O'er the land of the free and the home of the brave! And the star-spangled banner in tri-umph doth wave O'er the land of the free and the home of the brave! And the star-spangled banner in tri-umph shall wave O'er the land of the free and the home of the brave!

tempo

rit.

tempo

tempo

rit.

J. E. RANKIN, D.D.

W. H. PONTIUS. Arr.

Maestoso

SOPRANO AND ALTO

1. A - mer - i - ca, so proud and free, My song, my heart I
 2. Thou art so sweet in thy re - pose, The world thy friend, a -
 3. For glad - ness floats on ev - 'ry breeze, From ci - ty streets, from
 4. A - mer - i - ca, so proud and free, I give my song, my

TENOR *ad lib.** AND BASS

give to thee! Full high thy brave strong wing has won, Thine ea - gle eye is
 bashed thy foes; Thou seek - est not the bat - tle - plain, Thy fields wave with the
 for - est trees; When rings a - loud toil's bell at noon, Thy heart with joy is
 heart to thee! Still let thy heav'n-born sym - bol fly, In ev - 'ry clime, 'neath

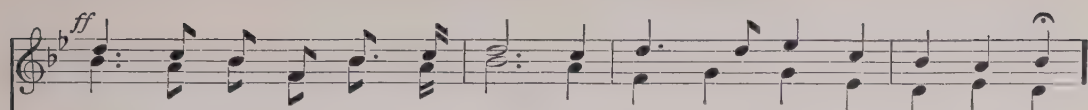
on the sun; Still up - ward be thy heav'n - ward flight, Still
 gold - en grain; The sheaves which thou dost gar - ner in Come
 all in tune; It thrills thine ev - 'ry vi - tal chord, For
 ev - 'ry sky; Still rise a yeo - man race, to stand For

NOTE. May be sung in two parts, Soprano and Alto.

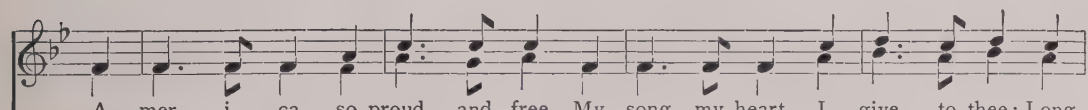
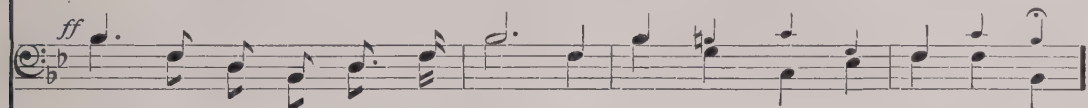
* The small notes are for use in grades where there are Tenor voices.

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LONG LIVE, LONG LIVE AMERICA



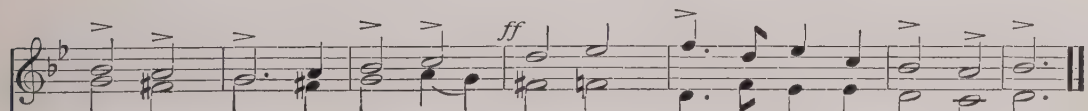
up - ward mount, till lost in light, Still up - ward mount, till lost in light.
bring - ing har - vest's mer - ry din, Come bring - ing har - vest's mer - ry din.
la - bor here has sure re - ward, For la - bor here has sure re - ward.
God and home and na - tive land! For God and home and na - tive land!



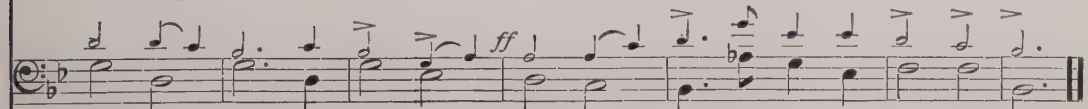
A - mer - i - ca, so proud and free, My song, my heart I give to thee; Long



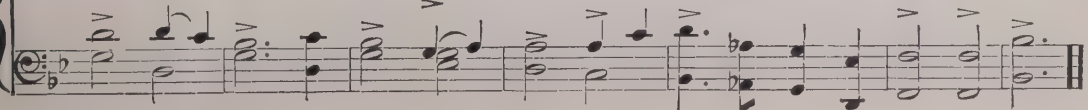
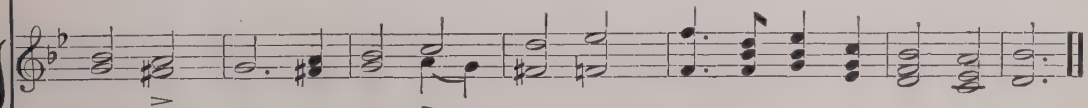
A - mer - i - ca, so proud and free, My song, my heart I give to thee, Long



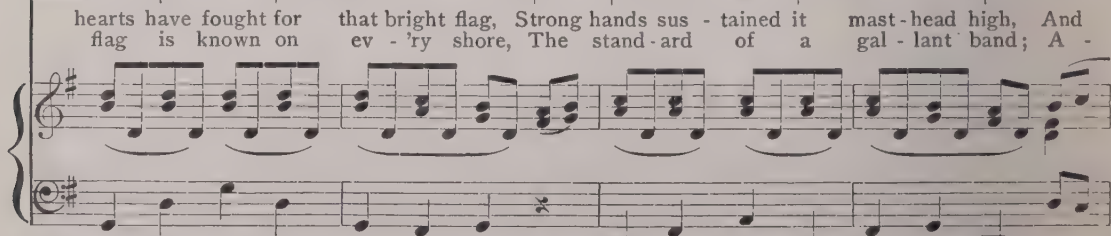
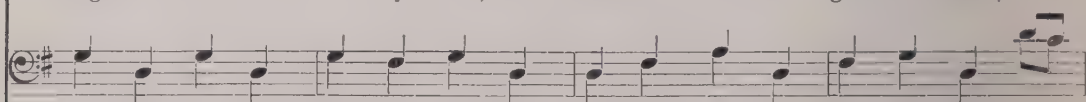
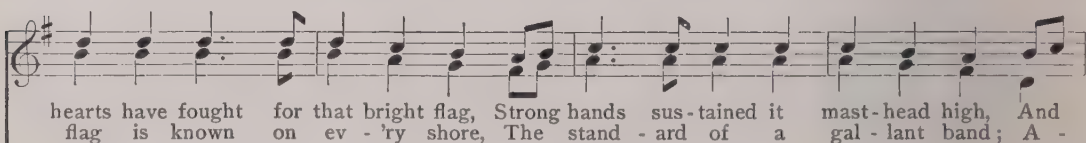
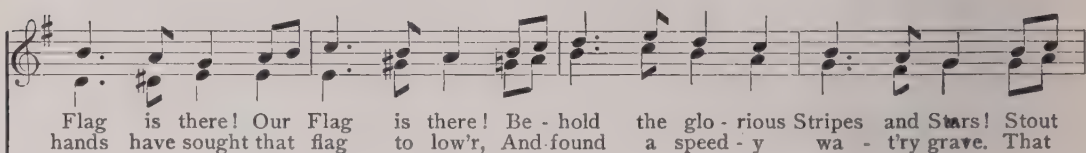
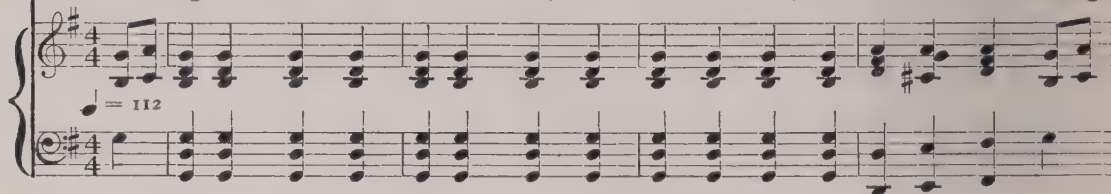
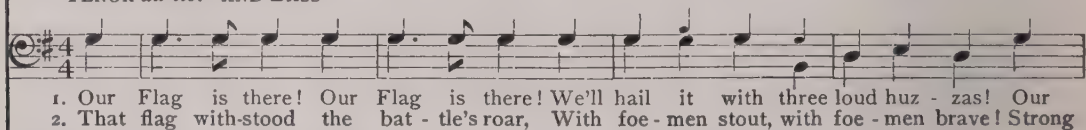
live, long live A - mer - i - ca! Long live, long live A - mer - i - ca.



live, long live A - mer - i - ca! Long live, long live A - mer - i - ca.



SOPRANO AND ALTO

TENOR *ad lib.** AND BASS

This song was written by an officer of the American Navy during the war of 1812. It being very popular, although long out of print, it was reprinted at the request of many officers in the U. S. Navy.

NOTE. May be sung in two parts, Soprano and Alto.

* The small notes are for use in grades where there are Tenor voices.

OUR FLAG IS THERE

oh! to see how proud it waves, Brings tears of joy in ev - 'ry eye.
like un - stained in peace or war, It floats o'er free-dom's hap - py land.

oh! to see how proud it waves, Brings tears of joy in ev - 'ry eye.
like un - stained in peace or war, It floats o'er free-dom's hap - py land.

Our Flag is there! Our Flag is there! We'll hail it with three loud huz - zas! Our

Our Flag is there! Our Flag is there! We'll hail it with three loud huz - zas! Our

Flag is there! Our Flag is there! Be - hold the glorious Stripes and Stars!

Flag is there! Our Flag is there! Be - hold the glorious Stripes and Stars!

GRANVILLE P. PUTNAM

PRELUDE

Maestoso

J. ELIOT TROWBRIDGE. Arr.

♩ = 104

The prelude is in 4/4 time, marked *Maestoso* with a tempo of 104. It features a melody in the right hand and a supporting bass line in the left hand, both in G major.

SOPRANO AND ALTO

1. Blest of God, the God of Na-tions, Hail! Co-lum-bia: Hail to
2. Faith, a pil-grim, rocked thy cra-dle, By the sul-len win-try
3. Star-ry ban-ners proud-ly wav-ing, Greet the ro-sy morn-ing
4. Fil-ial souls, with love a - dore thee, Where pal-met-tos arch the

TENOR *ad lib.** AND BASS

The vocal parts (Soprano, Alto, Tenor, and Bass) enter with the first line of the hymn. The piano accompaniment continues with a steady eighth-note pattern in the right hand and a more active bass line in the left hand. A *rall.* (rallentando) marking is present in the piano part.

thee! Let the lips of hap-py mil-lions Sound the notes of Ju-bi-lee. Northern breezes, waft the sea, And the pa-triot arm of val-or From each foe de-fend-ed thee. Dews of youth still brightly light, From Ka-tahdin's cloud-capp'd summit, To Tacoma's snow-crown'd height, Fertile plains and teeming glade. Loy-al sons proclaim thy glo-ry, 'Neath the mountain pine tree shade. One in heart, with voi-ces

The vocal parts continue with the second line of the hymn. The piano accompaniment maintains its rhythmic pattern, with a *cres.* (crescendo) marking in the right hand.

NOTE. May be sung in two parts, Soprano and Alto.

* The small notes are for use in grades where there are Tenor voices.

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BLEST OF GOD! THE GOD OF NATIONS

an - them! South winds blowing, swell the strain! While the Rockies catch the ech - o Send - ing spar - kle On thy brow so queen - ly fair, Yet what name in song or sto - ry Can to - wa - ters Fill thy lap with wealth un - told, But thy chil - dren's fond de - vo - tion Far out - blend - ing, North and South, your trib - ute raise! Sound a - loud the might - y . cho - rus! Shout! O

back the glad re - frain, While the Rockies catch the ech - o, Send - ing back the glad re - frain. day with thine com - pare, Yet what name in song or sto - ry Can to - day with thine compare? weighs thy treasured gold, But thy children's fond de - vo - tion Far out - weighs thy treasured gold. shout Co - lum - bia's praise! Sound a - loud the might - y cho - rus! Shout! O shout Columbia's praise.

Interlude between verses

To be played after last verse

Mrs. HEMANS

Miss BROWNE. Arr.

1. The break - ing waves dashed high On a stern and rock - bound coast, And the
2. O, not as con - qu'rors come, They, strong, true - heart - ed, came; O,
3. A - midst the storm they sang, And the stars heard and the sea; And the
4. What sought they thus a - far? Bright jew - els of the mine? The

TENOR *ad lib.** AND BASS.

$\text{♩} = 84$

woods a - gainst a storm - y sky Their gi - ant branch - es tossed;
not with roll of the stir - ring drum, And the trum - pet that sings of fame;
sound - ing isles of the dim woods rang To the an - them of the free.
wealth of seas, the spoils of war? They sought a faith's pure shrine!

And the heav - y night hung dark, . . . The hills and wa - ters
Not as the fly - ing come, . . . In si - lence and in
The o - cean ea - gle soared . . . From his nest by the white
Ay, call it ho - ly ground, . . . The soil where first they

NOTE. May be sung in two parts, Soprano and Alto.

*The small notes are for use in grades where there are Tenor voices.

LANDING OF THE PILGRIMS

o'er, When a band of ex - iles moored their bark On a wild New Eng-land shore.
 fear; They shook the depths of the des - ert gloom With their hymns of loft - y cheer.
 wave's foam, And the rock - ing pines of the for - est roared, This was their wel - come home!
 trod! They have left un - stained what there they found, Free - dom to wor - ship God.

No. 133

THE WATCH BY THE RHINE

MAX SCHENKENBERGER
 SOPRANO AND ALTO

CARL WILHELM, 1854. Arr.

1. A cry is heard like thun - der sound, The clash of swords, the waves re-bound;—The
 2. A myr - iad voi - ces join the cry, A myr - iad glan - ces flash re - ply, Each
 3. To heav'n his ea - ger glan - ces fly, Whence he - roes gaze with kind - ling eye And
 4. "While in my veins the blood-drops flow, While sword of mine can strike the foe, Or
 5. The oath re-sounds, the stream runs by, The ban - ners flut - ter fall on high, The
 TENOR *ad lib.** AND BASS

Ger - man Rhine, our riv - er free! O who will its de - fend - ers be?
 Ger - man, hon - est, true and bold, The sa - cred boun - d'ry safe will hold!
 swears, with haugh - ty pride, "The Rhine Shall Ger - man be while life is mine!"
 ri - fle sure is in my hand, No en - e - my shall walk thy strand!"
 Ger - man Rhine, our riv - er free! We all will its de - fend - ers be!

NOTE. May be sung in two parts, Soprano and Alto.
 * The small notes are for use in grades where there are Tenor voices.

THE WATCH ON THE RHINE

Dear Fa - ther-land, may peace be thine! Dear Fa - ther-land, may peace be thine! Fast stands and

Dear Fa - ther-land, may peace be thine! Dear Fa - ther-land, may peace be thine! Fast stands and

sure, the watch, the watch by the Rhine, Fast stands and sure, the watch, the watch by the Rhine.

sure, the watch, the watch by the Rhine, Fast stands and sure, the watch, the watch by the Rhine.

No. 134

FLAG OF THE FREE

RICHARD WAGNER (1813-1883). Arr.

SOPRANO AND ALTO

1. Flag of the free, fair - est to see! Borne thro' the strife and the thun - der of war;
2. Flag of the brave, long may it wave, Cho - sen of God while His might we a - dore,

TENOR *ad lib.** AND BASS

1. Flag of the free, fair - est to see! Borne thro' the strife and the thun - der of war;
2. Flag of the brave, long may it wave, Cho - sen of God while His might we a - dore,

♩ = 104

NOTE. May be sung in two parts, Soprano and Alto.

* The small notes are for use in grades where there are Tenor voices.

FLAG OF THE FREE

Ban - ner so bright, star - ry thy light, Float - ing so proud - ly from moun - tain to shore;
In free - dom's van, for good to man, Sym - bol of right, thro' the years pass - ing o'er;

Ban - ner so bright, star - ry thy light, Float - ing so proud - ly from moun - tain to shore;
In free - dom's van, for good to man, Sym - bol of right, thro' the years pass - ing o'er;

Em - blem of free - dom, hope to the slave, Spread thy fair folds to shield and to save,
Pride of our coun - try, hon - ored a - far, Scat - ter each cloud that dims but a star,

Em - blem of free - dom, hope to the slave, Spread thy fair folds to shield and to save,
Pride of our coun - try, hon - ored a - far, Scat - ter each cloud that dims but a star,

While thro' the sky, loud rings the cry, Un - ion and Lib - er - ty! One ev - er - more.

While thro' the sky, loud rings the cry, Un - ion and Lib - er - ty! One ev - er - more.

JULIA WARD HOWE
SOPRANO AND ALTO

Air "John Brown's Body." Arr.

1. Mine eyes have seen the glo - ry of the
 2. I have seen Him in the watch-fires of a
 3. I have read a fier - y gos - pel writ in
 4. He has sounded forth the trum-pet that shall
 5. In the beau-ty of the lil - ies Christ was

TENOR *ad lib.** AND BASS

$\text{♩} = 88$ *mf*

com - ing of the Lord; He is tramp - ling out the vin - tage where the
 hun - dred cir - cling camps; They have build - ed Him an al - tar in the
 bur - nished rows of steel, "As ye deal with my con - tem - ners, so with
 nev - er sound re - treat, He is sift - ing out the hearts of men be -
 born a - cross the sea, With a glo - ry in His bo - som that trans -

grapes of wrath are stored; He hath loos'd the fate - ful light - ning of His
 eve - ning dews and damps; I can read His right - eous sen - tence in the
 you My grace shall deal; Let the he - ro born of wo - man crush the
 fore His judg - ment seat; O, be swift, my soul, to an - swer Him, be
 fig - ures you and me; As He died to make men ho - ly, let us

NOTE. May be sung in two parts, Soprano and Alto.

*The small notes are for use in grades where there are Tenor voices.

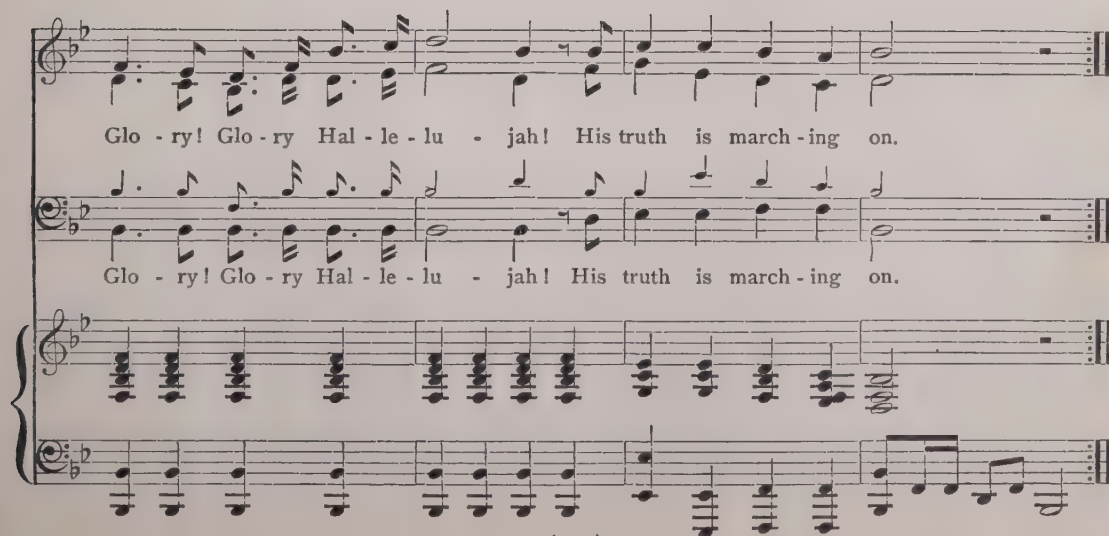
BATTLE HYMN OF THE REPUBLIC



ter - ri - ble swiftsword; His truth is march - ing on.
 dim and flar - ing lamps; His day . . is march - ing on.
 ser - pent with his heel, Since God . . is march - ing on.
 ju - bi - lant, my feet! Our God . . is march - ing on.
 die to make men free, While God . . is march - ing on.



Glo - ry! Glo - ry Hal - le - lu - jah! Glo - ry! Glo - ry! Glo - ry Hal - le - lu - jah!



Glo - ry! Glo - ry Hal - le - lu - jah! His truth is march - ing on.

H. A. CLARKE
SOPRANO AND ALTO

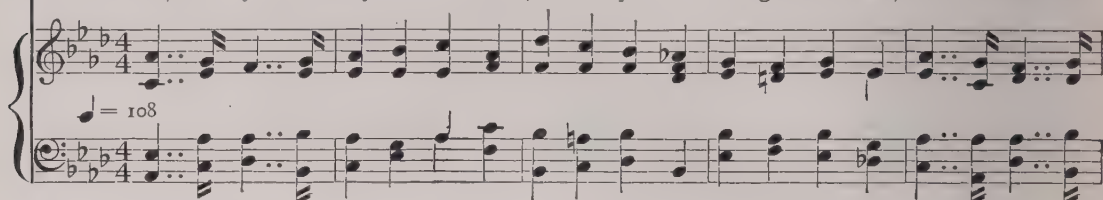
WELSH. Arr.



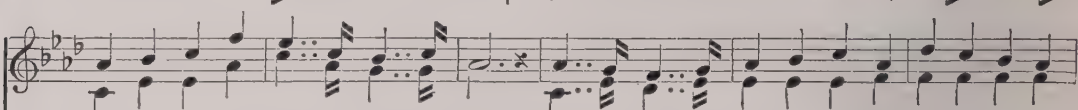
1. From the hill - side, from the hol - low, Do you hear like rush - ing bil - low, Wave on wave, that
 2. Lo, the ty - rant's days are numbered, Lib - er - ty no lon - ger slum - bers, Er - ror dark no

TENOR *ad lib.** AND BASS

1. From the hill - side, from the hol - low, Do you hear like rush - ing bil - low, Wave on wave, that
 2. Lo, the ty - rant's days are numbered, Lib - er - ty no lon - ger slum - bers, Er - ror dark no



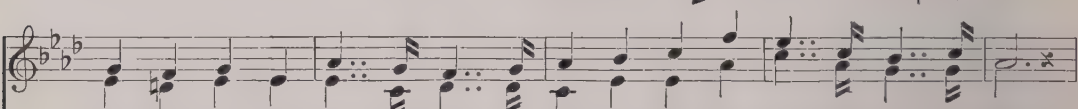
♩ = 108



surg - ing fol - low, Till they shake the ground? Hail this day of hap - py o - men, 'Tis the tramp of
 lon - ger cumbers, Ris - en is the sun. North and south, fell hate de - fy - ing, East and west, with



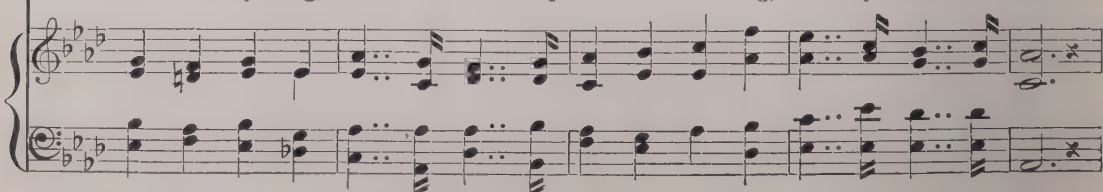
surg - ing fol - low, Till they shake the ground? Hail this day of hap - py o - men, 'Tis the tramp of
 lon - ger cumbers, Ris - en is the sun. North and south, fell hate de - fy - ing, East and west, with



gath - ring free - men, La - bor's hosts of sturd - y yeo - men, Swell th'ex - ult - ing sound.
 love un - dy - ing, All in friend - ship true are vie - ing, Firm - ly bound in one.



gath - ring free - men, La - bor's hosts of sturd - y yeo - men, Swell th'ex - ult - ing sound.
 love un - dy - ing, All in friend - ship true are vie - ing, Firm - ly bound in one.

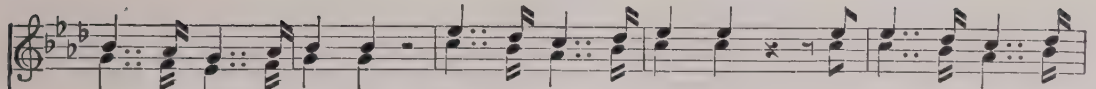


NOTE. May be sung in two parts, Soprano and Alto.

* The small notes are for use in grades where there are Tenor voices.

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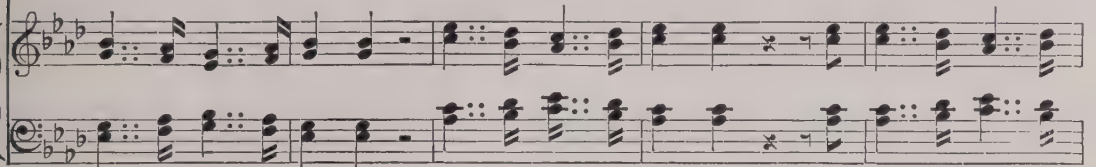
MARCH OF THE MEN OF COLUMBIA



Loose the folds a - sun - der, Flag we ral - ly un - der; The pla - cid sky, now
Loud - er swell the cho - rus, Till the wel - kin o'er us Re - flects a - gain the



Loose the folds a - sun - der, Flag we ral - ly un - der; The pla - cid sky, now
Loud - er swell the cho - rus, Till the wel - kin o'er us Re - flects a - gain the



bright on high, We'll rend with shouts like thun - der. On - ward press, our coun - try needs us;
joy - ous strain, And dis - cord flies be - fore us. On - ward press, our coun - try needs us;



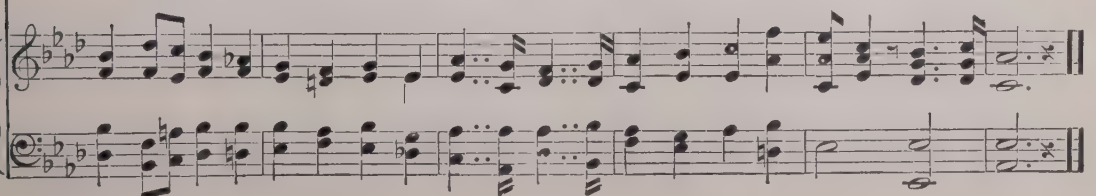
bright on high, We'll rend with shouts like thun - der. On - ward press, our coun - try needs us;
joy - ous strain, And dis - cord flies be - fore us. On - ward press, our coun - try needs us;



On - ward press, 'tis glo - ry leads us; Hark! the watchword high that speeds us, Freedom, God and Right.



On - ward press, 'tis glo - ry leads us; Hark! the watchword high that speeds us, Freedom, God, and Right.

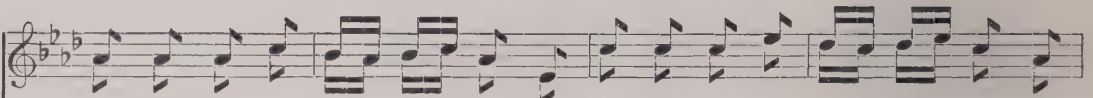


JOSEPH HOPKINSON, 1770-1842
SOPRANO AND ALTO

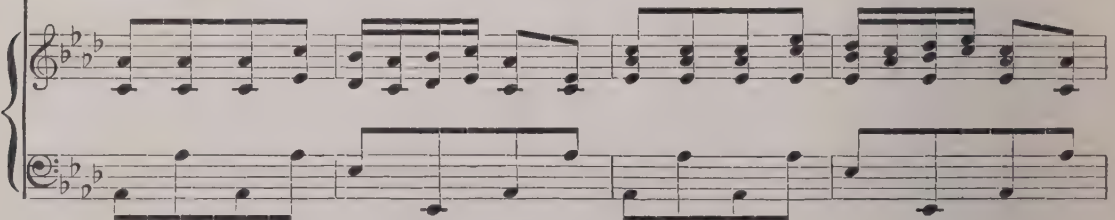
Arr. from "The President's March" by Prof. PHYLIA



1. ♪ Hail! Co-lum-bia, hap-py land! ♪ Hail! ye he-roes, heav'n-born band, Who
 2. Im-mor-tal Pa-triots, rise once more! De-fend your rights, de-fend your shore; Let
 3. ♪ Sound, sound the trump of fame! Let Wash-ing-ton's he-ro-ic name Ring
 4. Be-hold the chief who now commands, Once more to serve his coun-try, stands The

TENOR *ad lib.*† AND BASS

fought and bled in free-dom's cause, Who fought and bled in free-dom's cause, And
 no rude foe, with im-pious hand, Let no rude foe, with im-pious hand, In-
 through the world with loud ap-plause! Ring thro' the world with loud ap-plause; Let
 rock on which the storm will beat, The rock on which the storm will beat! But



* This was first played when Washington came to New York to be inaugurated in 1789.

NOTE. May be sung in two parts, Soprano and Alto.

† The small notes are for use in grades where there are Tenor voices.

Origin of Hail Columbia.— This popular National Song was written in 1798 by Judge Hopkinson. At that period a war with France was thought inevitable. Party-spirit ran high among all classes. A theatre was open in Philadelphia, and a young man who had some talent as a singer announced his benefit on its boards. He was acquainted with Judge Hopkinson and, discouraged at his prospect of a success, called on him on Saturday afternoon and stated that he feared a loss instead of a benefit, but that if he could get a patriotic song adapted to the tune of "The President's March," then quite popular, he might depend on a full house. The Judge replied that he would try to furnish one. The next afternoon the young man came again, and the song was handed him. It was announced on Monday morning. In the evening the theatre was crowded to excess and continued to be night after night through the entire season—the song being loudly encored and repeated many times during each night, the audience joining in the chorus. It was sung at night in the streets by large assemblies of citizens, including Members of Congress, and found favor with both parties, as neither could disavow its sentiments.

HAIL! COLUMBIA

when the storm of war was gone, En - joyed . . . the . . . peace your
vade the shrine where sa - cred lies Of toil . . . and . . . blood the
ev - 'ry clime to free - dom dear, Lis - ten . . . with a
armed in vir - tue, firm and true, His hopes . . . ar - fixed on

val or won; Let in - de - pen - dence be your boast,
well earn'd prize; While of - fring peace, sin - cere and just, In
joy - ful ear; With e - qual skill, with stead - y pow'r, He
heav'n and you; When hope was sink - ing in dis - may, When

Ev - er mind - ful what it cost, Ev - er grate - ful
heav'n we place a man - ly trust, That truth and jus - tice
gov - erns in the fear - ful hour Of hor - rid war, or
gloom ob - scured Co - lum - bia's day, His stead - y mind, from

HAIL! COLUMBIA

for the prize, Let its al - tar reach the skies.
 may pre - vail, And ev - 'ry scheme of bond - age fail!
 guides with ease The hap - pier time of hon - est peace.
 chang - es free, Re - solved on death or lib - er - ty.

Firm, u - ni - ted let us be, Rally - ing round our lib - er - ty,
 Firm, u - ni - ted let us be, Rally - ing round our lib - er - ty,

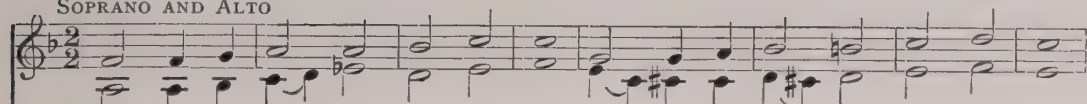
f

As a band of broth - ers joined, Peace and safe - ty we shall find.
 As a band of broth - ers joined, Peace and safe - ty we shall find.

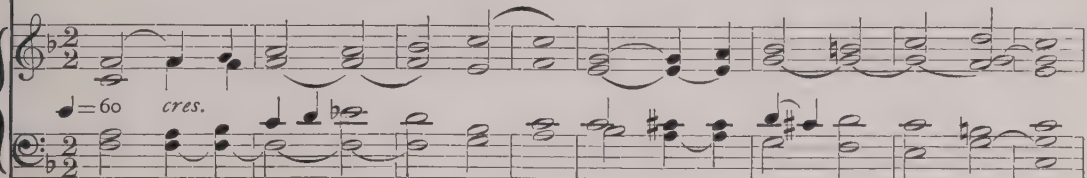
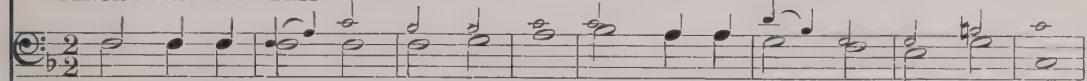
NATIONAL HYMN

RUDYARD KIPLING
SOPRANO AND ALTO

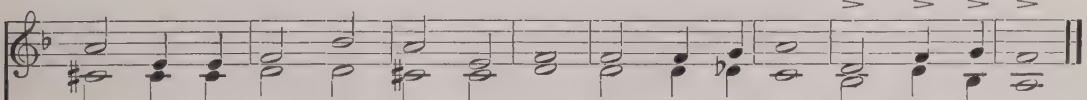
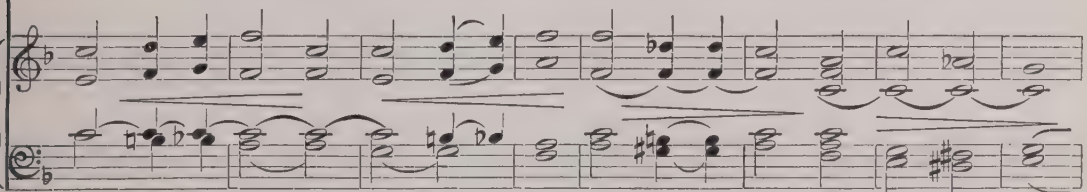
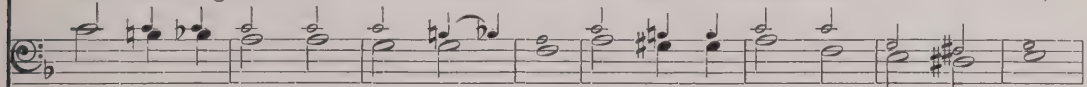
H. R. PALMER



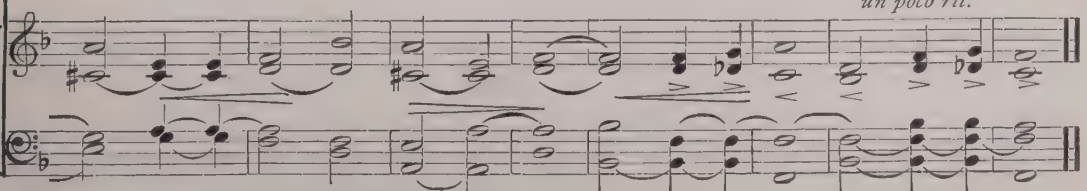
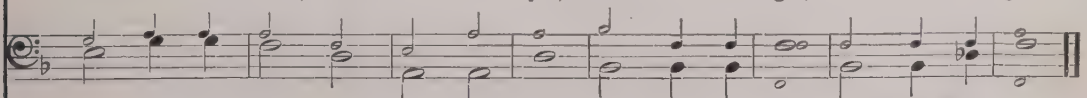
1. God of our fa - thers, known of old, Lord of our far - flung bat - tle line;
 2. The tu - mult and the shout - ing dies; The cap - tains and the kings de - part;
 3. Far - call'd our na - vies melt a - way; On dune and head - land sinks the fire;
 4. If, drunk with sight of pow'r, we loose Wild tongues that have Thee not in awe;

TENOR *ad lib.** AND BASS

Be - neath whose aw - ful hand we hold Do - min - ion o - ver palm and pine;
 Still stands Thine an - cient sac - ri - fice, An hum - ble and a con - trite heart;
 Lo! all our pomp of yes - ter - day Is one with Niv - e - veh and Tyre.
 Such boast - ing as the Gen - tiles use Or less - er breeds with - out the law,



Lord God of Hosts, be with us yet, Lest we for - get, Lest we for - get.
 Lord God of Hosts, be with us yet, Lest we for - get, Lest we for - get.
 Judge of the na - tions, spare us yet, Lest we for - get, Lest we for - get.
 Lord God of Hosts, be with us yet, Lest we for - get, Lest we for - get.

*un poco rit.*

NOTE. May be sung in two parts, Soprano and Alto.

*The small notes are for use in grades where there are Tenor voices.

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Words and Music by DAVID T. SHAW. Arr.

SOPRANO AND ALTO

1. O Co-lum - bia! the gem of the o - cean,
 2. When war winged its wide des - o - la - tion,
 3. The mem - 'ry we ev - er will cher - ish

TENOR *ad lib.** AND BASS

The home of the brave and the free, The
 And threaten'd the land to de - form, The
 Of those who stood staunch 'neath the gale; May the

shrine of each pa - triot's de - vo - tion,
 ark then of free - dom's founda - tion,
 wreaths they have won nev - er per - ish,

A world of - fers hom - age to thee.
 Co - lum - bia, rode safe thro' the storm;
 Nor the star of their glo - ry grow pale!

Thy
 With her
 May the

man - dates make he - roes as - sem - ble,
 gar - lands of vic - t'ry a - round her,
 ser - vice u - nit - ed ne'er sev - er,

When Lib - er - ty's form stands in view,
 When so proudly she bore her brave crew,
 But they to their col - ors prove true!

Thy
 With her
 The

NOTE. May be sung in two parts, Soprano and Alto.

* The small notes are for use in grades where there are Tenor voices.

COLUMBIA, THE GEM OF THE OCEAN

banners make tyr - an - ny trem - ble, When borne by the red, white, and blue.
 flag proud - ly float - ing be - fore her, The boast of the red, white, and blue.
 Ar - my and Na - vy for - ev - er, Three cheers for the red, white, and blue.

When borne by the red, white, and blue, When borne by the red, white, and blue, Thy
 When borne by the red, white, and blue, When borne by the red, white, and blue, Thy

ban - ners make tyr - an - ny tremble, When borne by the red, white, and blue.
 ban - ners make tyr - an - ny tremble, When borne by the red, white, and blue.

No. 140 COVER THEM OVER WITH BEAUTIFUL FLOWERS

WILL CARLETON
SOPRANO AND ALTO

DECORATION HYMN

E. F. STEWART. Arr.

1. Cov - er them o - ver with beau - ti - ful flow'rs,
2. Cov - er the hearts that have beat - en so high,
3. Cov - er the thou - sands who sleep far a - way,
4. When the long years have rolled slow - ly a - way,
BASS

Deck them with
Beat - en with
Sleep where their
E'en to the

gar - lands, those broth - ers of ours,
hopes that were doomed but to die;
friends can - not find them to - day;
dawn of earth's fu - ne - ral day;
Ly - ing so si - lent by
Hearts that have burned in the
They who in moun - tain and
When at the an - gels' loud

night and by day,
heat of the fray,
hill - side and deil,
trum - pet and tread,
Sleep - ing the years of their man - hood a - way.
Hearts that have yearned for the home far a - way.
Rest where they wea - ried and lie where they fell.
Rise up the fa - ces and forms of the dead;

NOTE. May be sung in two parts, Soprano and Alto.

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COVER THEM OVER WITH BEAUTIFUL FLOWERS

cres.

Give them the meed they have won in the past; Give them the
Once they were glow - ing with friend - ship and love; Give them the
Soft - ly the grass - blades creep round their re - pose; Now their great
When the great world its last judg - ment a - waits; When the blue

cres.

hon - ors their fu - ture fore - cast; . . . Give them the chap - lets they
souls have gone soar - ing a - bove; . . . Brave - ly their blood to the
bove them the wild flow - ret blows; . . . Zeph - yrs of free - dom fly
sky shall fling o - pen its gates . . . When our long col - umns march

dim.

won in the strife; Give them the lau - rels they lost with their life.
na - tion they gave, There in her bo - som they found them a grave.
gent - ly o'er - head, Whis - per - ing prayer for the pa - tri - ot dead.
si - lent - ly through Past the great Cap - tain for fi - nal re - view;

dim.

COVER THEM OVER WITH BEAUTIFUL FLOWERS

Cov - er them o - ver, yes, cov - er them o - ver, Pa - rent and
 (Chorus for 4th verse.)
 Bless - ings for gar-lands shall cov - er them o - ver, Pa - rent and

Cov - er them o - ver, yes, cov - er them o - ver, Pa - rent and
 (Chorus for 4th verse.)
 Bless - ings for gar-lands shall cov - er them o - ver, Pa - rent and

hus-band, broth - er and lov - er, Crown in your hearts those dead
 hus-band, broth - er and lov - er, God will re - ward those dead

hus-band, broth - er and lov - er, Crown in your hearts those dead
 hus-band, broth - er and lov - er, God will re - ward those dead

he - roes of ours, Cov - er them o - ver with beau - ti - ful flow'rs.
 he - roes of ours, Cov - er them o - ver with beau - ti - ful flow'rs.

he - roes of ours, Cov - er them o - ver with beau - ti - ful flow'rs.
 he - roes of ours, Cov - er them o - ver with beau - ti - ful flow'rs.

SHAKESPEARE

FRANZ SCHUBERT
Arr. by STANLEY R. AVERY

Moderato

p BASS

1. Who is Syl - via?
2. Is she kind, as
3. Then to Syl - via

p ALTO

Our swains com - mend her?
 It lives with kind - ness;
 She is ex - cell - ing;

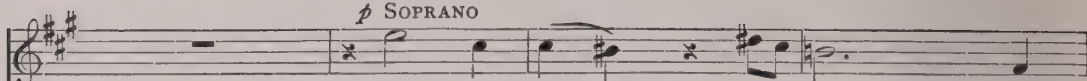
What is she, That all our swains com - mend her?
 she is fair? For beau - ty lives with kind - ness;
 let us sing, That Syl - via is ex - cell - ing;

* This song will be found on page 70, arranged for Soprano and Alto.

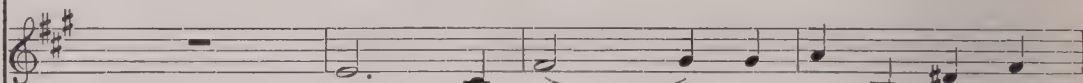
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WHO IS SYLVIA

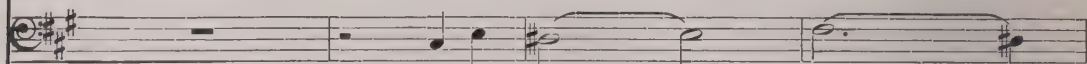
p SOPRANO



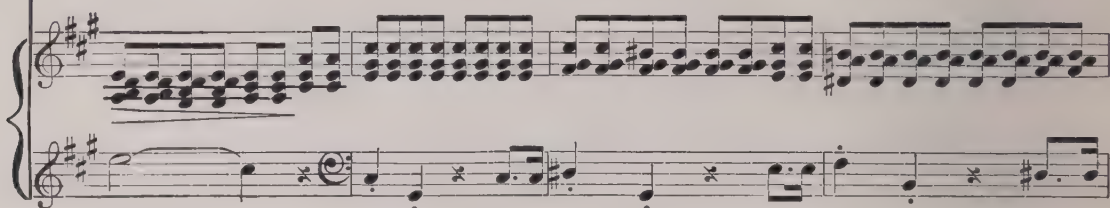
Ho - ly, fair, and wise is
To her eyes doth love re -
She ex - cels each mor - - - tal



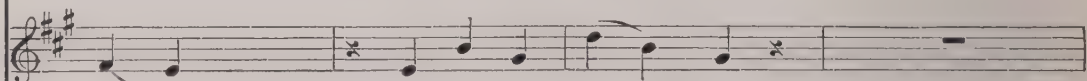
Ho - ly, fair, and wise is
To her eyes doth re - - - - pair,
She ex - cels each mor - - - - tal



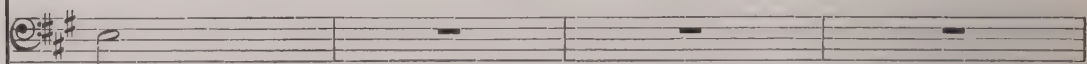
Ho - ly, fair, wise is
To her eyes doth re -
She ex - cels each



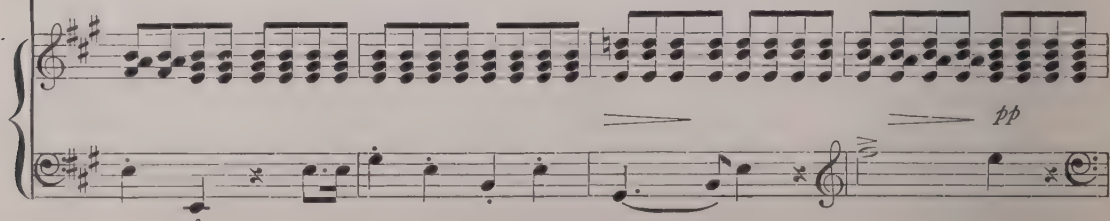
she;
pair,
thing
The heav'ns such grace did lend her,
To help him of his blind - ness;
Up - on the dull earth dwell - ing;



she; . .
pair, . .
thing . .
The heav'ns did lend her,
To help his blind - ness;
Up - on earth dwell - ing;



she;
pair,
thing.



WHO IS SYLVIA

That a - dor - ed in she might be,
And, be-ing help'd, in hab its there,
To her garlands let us bring,

That a - dor - ed in she . . . might be,
And, be-ing help'd, in hab its there,
To her garlands let . . . us bring,

That a - dor - ed in she might be, . .
And be - ing helped in hab - its there,
To her garlands let us bring,

That a - dor - ed in she might be.
And, be-ing help'd, in hab its there.
To her garlands let us bring.

That a - dor - ed in she might be.
And, be-ing help'd, in hab its there.
To her garlands let us bring.

That a - dor - ed in she might be.
And, be-ing help'd, in hab its there.
To her garlands let us bring.

Last time

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